



GOVERNMENT OF KARNATAKA

ART AND ARCHITECTURE IN KARNATAKA

(Papers presented at the National Seminar on Archaeology 1985)

Editors

DR. D.V. DEVARAJ

Director of Archaeology & Museums

DR. CHANNABASAPPA S. PATIL

Deputy Director

1996

DIRECTORATE OF ARCHAEOLOGY AND MUSEUMS
MYSORE

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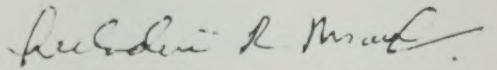


FOREWORD

The Directorate of Archaeology and Museums in Karnataka is one of the oldest State Archaeological Departments in the country. It has a long and rich tradition of more than hundred years in the field of Archaeological researches and publications. The Epigraphia Carnatica, Annual Reports, Monographs on monuments and Vijayanagara volumes published by this Directorate are being used as source material in the field of research all over the country and abroad.

Dr. D.V. Devaraj, under his directorship, has given a new dimension to the activities of the Directorate under various branches of Archaeology by taking up new excavations, explorations, organising seminars, besides bringing out several publications of academic interest. The present volume "Art and Architecture in Karnataka" containing 41 papers contributed by eminent scholars to the National Seminar on Archaeology held in 1985, edited jointly by Dr. D.V. Devaraj and Dr. Channabasappa S. Patil, throws new light on the art, architecture and culture of Karnataka. I am sure this publication will be of immense use to scholars and common readers.

Dr. D.V. Devaraj, Director and Dr. Channabasappa S. Patil, Deputy Director of the Directorate have neatly compiled this volume. I congratulate both of them. I am sure the Directorate will continue its academic activities in a commendable way and bring out several research publications.


(LEELADEVI R PRASAD)
(Leeladevi R. Prasad)

PREFACE

The Directorate of Archaeology and Museums in Karnataka after completing hundred years of fruitful existence celebrated its centenary in 1985. On this occasion a National Seminar on Archaeology was conducted between 22nd and 24th of December 1985.

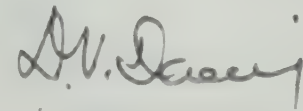
The themes of the Seminar consisted of Prehistory, Protohistory, Early History, Art, Architecture, Epigraphy, Numismatics, Religion, Irrigation, Administration etc. It was decided to publish the papers presented in the seminar in three volumes. The first volume containing papers on Prehistory, Protohistory and Early History has already been published under the title "Archaeology in Karnataka". The third volume containing papers on Epigraphy, Numismatics, Religion etc., has also been published under the title "Epigraphy, Numismatics and other Aspects in Karnataka". This is the second volume containing thirty seven papers on Art and Architecture. Four papers on Epigraphy and Culture which were not readily traceable when the third volume was published have been included in this volume at the end. Owing to certain unavoidable reasons the publication of this volume could not be placed before the scholars and researchers on time. I am grateful to all the scholars who have participated and contributed to this scholarly volume.

I am grateful to the Director of Administrative Training Institute, Government of Karnataka, Mysore who provided the venue and other facilities for conducting the Seminar.

The manuscript is neatly typed by Sriyuths S. Jothirlingeswarappa, D.J. Ganesh and N. Subramanya. My thanks are due to them.

Dr. V. Prakash, Director of the Central Food Technological Research Institute, Mysore, graciously accepted the printing work. Sri K.A. Ranganath, Head, FOSTIS and Sri S. Umesh, Technical Officer, printing with the assistance of Sriyuths G. Venkateshan and C.N. Janardhana have printed this volume attractively within a short time. My grateful thanks are due to them.

Mysore
17-12-1996



(D.V. Devaraj)

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ABBREVIATIONS

ARE	: Annual Report on Epigraphy
EA	: Epigraphia Andhrica
EC	: Epigraphia Carnatica
EI	: Epigraphia Indica
IA	: Indian Antiquary
JBBRAS	: Journal of the Bombay Branch of the Royal Asiatic Society
KI	: Karnataka Inscriptions
MAR	: Annual Report of the Mysore Archaeological Department
MB	: Mahabharata
SII	: South Indian Inscriptions

1. THE GODDESS OF MAHAKUTĀ

M.K. Dhavalikar

The *Śākambharī Māhātmya*, which forms part of the *Skanda Purāṇa*, describes the importance of the goddess Śākambharī who resided at Mahakuta. The place can be identified with the village of the same name on the bank of the Malaprabha, Badami Taluk, Bijapur District, Karnataka. It is located about 3 kms. from Badami and is also known as Banashankari. The place is known for Chalukyan ruins among which there are a number of Śivalingas and temples of Śiva. The idol in the main temple at present is of the goddess known as Banashankari obviously because the *Māhātmya* describes that crores of Śivalingas were located here in the Bilva grove. The idol presently under worship appears to be of the late medieval date. This Banashankari is the same as Śākambharī of the *Māhātmya*, but the image is obviously of the late date.

Śākambharī, which is said to be the presiding deity of Mahakuta, frequently figures in ancient literature. She was associated with vegetative fertility as her literary description would suggest. However, her representations in Indian art have not yet been identified. There should be little doubt that the goddess connected with vegetative fertility must have been an important one. The present paper attempts to show that the nude headless goddess, whose sculpture has been found at Mahakuta, was the ancient goddess Śākambharī.

An extremely interesting description of the goddess Śākambharī is given in the *Dēvi-Māhātmya* section of the *Mārkaṇḍeya Purāṇa* (91, 43-44), which is as follows:

Tatohamakhilam lokamātmadeha samudbhavam /
Bhāṛiṣyāmi surāḥ śākīr-avr̥ṣṭeb prāṇa-dhārakaiḥ //43//
Śākambharīti vikhyātam tadā yasyāmyaham bhuvih /
Tatraivacha vadbiṣyāmi durgamākhyam mahāsuram //44//

(Then, until the rains come, I will prove to the gods and to the whole world with nourishing vegetables produced from my own body. At that time I will be famous in this world as Śākambharī and at the same time [in the same incarnation] I will kill the great demon 'Durga'.)

Although several forms of the great goddess Durga are known and have been represented in early Indian sculpture, we have so far not come across any representation of the goddess which can be identified as that of Śākambharī. But the female nude torso which has been at Mahakuta can be identified as the representation of Śākambharī. The image is unfortunately broken but from what remains it appears to depict a female with outstretched legs and the pudenda must have been shown prominently as is the case with the images of this class. Unfortunately the portion below the waist is broken. She holds a lotus in her right hand, but the left hand is missing. So also are the prominent breasts, but the lotus in the place of head is very clearly depicted. This is the distinctive feature of the images of this class of nude images which are always shown

headless. Similar stone sculptures have been found at several places among which mention should be made of Siddankolla (Karnataka), Ter and Mahurjharī (Maharashtra) and Nagarjunakonda and Alampur (Andhra Pradesh) whereas representations in terracotta have been reported from Ter in Maharashtra and Bhita and Jhusi in U.P.

The identification of these nude, headless sculptures have proved to be extremely controversial and several eminent scholars have proposed identifications which, however, do not appear to be satisfactory. First among these is Stella Kramrisch, who identified the goddess as Aditi Uttānapāda. She states: "Aditi is featureless, parturient, birth giving. No image of her could be made based on her evocation in the texts."¹ H.D. Sankalia branded her as 'the shameless woman' and compared her with the Baubo figures in Roman Egypt implying thereby that she probably was introduced into India by the Romans sometime during the opening centuries of the Christian era.²

Carol Elizabeth Radcliffe also identifies these images as the representations of Aditi which were worshipped by barren women for procuring an offspring.³ The revival of the worship of the goddess, according to her, seems to have begun in the Chalukyan kingdom during the reign of king Vijayaditya (A.D. 681-696) who levied a tax on sonless widows.⁴ She is of the opinion that the king may have required soldiers for his army and hence sought to increase the population and therefore levied duty on sonless couples.⁵

Recently a plausible explanation has been offered by R.C. Dhere.⁶ He has based his arguments on the evidence furnished by the local *Māhātmya* of Mahakuta - the *Śākambharī Māhātmya* - which describes that its sanctity was due to the existence of crores of *Śivalingas* at the place, and among these one has been referred to as Lajjā-gaurīśvara. According to the local tradition, this Lajjā-gaurī, represented as a nude torso, is presently worshipped by barren women with a view to procuring an offspring. The images of this goddess at Alampur and Siddankolla are also similarly worshipped. Dhere first explains the name Nandikeshwar by which Mahakuta is known.⁷ It was, according to him, Lanjikeshwar originally, but was later Sanskritised as Nandikeshwar as is evident from an inscription in Cave 3 at Badami which records the grant of the village Lanjishwara whereas another record in the same cave refers to Lanjikeshwara.⁸ It should therefore be clear that both these names refer to one and the same place which is now known as Nandikeshwar (or Mahakuta). These names are derived from Lañji or Lañjikā which, in old Kannada, mean 'an adulteress', 'a harlot'. Hence Lajjāgaurī, which was one of the names of Parvati. According to one legend, Parvati was once in an amorous posture with Śiva when a devotee came there, Parvati then naturally blushed and ran away. This is how she got the name Lajjāgaurī.

There are three nude torsos at Alampur (Andhra Pradesh) of which two are Chalukyan, datable to 7th century. The third one, which is slightly later, is installed in the site museum. This image is presently worshipped by barren women for procuring an offspring. There the local *Māhātmya*, which is supposed to be a part of the *Skanda Purāṇa*, narrates an interesting story about the image.⁹ It is the story of Renuka, wife of sage Jamadagni. She would daily fetch water

for her husband's morning rituals in an unbaked clay jar which was prepared daily afresh by her. Though unbaked, it did not break because of her chastity. She once saw a king engaged in amorous pranks with his consorts in the river Tungabhadra and she became engrossed in the sport in her imagination. As a result of the lapse on her part the clay jar broke that day and her husband - the sage - could know this all because of his supernatural powers. He then ordered that she should be beheaded at once, but the first three sons refused to do so and only Parasurama agreed. The sage was pleased with him and asked him for a boon, upon which the sage said that the head of Renuka will be worshipped as Yallamma and the torso as Bhudevi. The Babuid Madigas of Andhra Pradesh sing songs of Yallamma and Renuka. This Renuka can easily be identified as Jogulamba.

Dhere has thus made out a very strong case for the identification of the headless images as representing Lajjāgaurī and Renuka. This identification, however, is based on very late medieval legends and traditions whereas the sculptural representations of the goddess are datable to a period ranging from 2nd century B.C. to 6th century A.D. That the goddess is connected with fertility is clear from the marked depiction of the pudenda. The very fact that she is worshipped under different names in Karnataka (Lajjāgaurī) and in Andhra Pradesh (Renuka), though for the same purpose, suggests that this worship is late and the original character of the goddess, may have been different. I propose to identify the goddess as Śākambharī, the goddess of vegetative fertility. This identification is supported by the very fact that the goddess is headless - which is her distinguishing feature - and that she is described in the *Skanda Purāṇa* as follows:

Kṣemāṅkarī-siddhikarī chhinna-mastā śubhāṇanā
Śākambharī mokṣa-lakṣmī-trivaraga-phala-dāyini (*Skanda Purāṇa*, 4.72.12)

This description of the goddess as headless (*chhinnamasta*) clearly confirms her identification.¹⁰ Once this is accepted the nature of the goddess and her function becomes clear from her descriptions in several other texts. But V.S. Agrawala has given an entirely different interpretation. He states: "This name is more explicit in its historical bearing. Here in verses 43-45 (*Devī Māhātmya*) no human enemy is named.¹¹ But people suffered from a natural calamity by the failure of rain for a period of one hundred years and the goddess on the occasion assumed two forms, namely Śatākshī and Śākambharī. It seems that this refers to the hundred years of Śaka-Kushan rule under the emperors Kanishka, Huvishka and Vasudeva whose last year of reign is recorded in an inscription as 98 Śaka era. Several facts are very significant here: firstly, the goddess is called Śākambharī, literally the supporter of the Śakas; secondly, no Asura or the enemy of the goddess is mentioned and there is the complete absence of any battle motif in this case. It seems that the memory of the Śakas was quite fresh amongst the people and they were not yet regarded as hostile intruders and that their goddess was also accepted in cult worship by the local people. This is made definite by the names Śatākshī and the very strange descriptions and etymology of her form and name. She is called Ayonijā which has reference to her heavenly birth; secondly, she is said to have been invoked by the Munis, whom she looked at with her hundred eyes because of which she was named Śatākshī. "The Munis here imply a

technical reference who in the Nārāyaṇīya Parvan (sic.) are known as *Chitra-Sikhaḍḍināh*. This new epithet was the counterpart of the Indian saptarshis, but it was in fact coined to designate the seven *Ameshspendās* of the Pahlavi religion and they are specially mentioned in that chapter of Narayaniya Dharma which is located with many other Sassanian symbols."¹²

V.S. Agrawala's interpretation appears to be far fetched and cannot be accepted. The name of the goddess - Śākambharī has nothing to do with the Śakas, and can easily be explained as *Śakena bibharti Śākambharī*, that is one covered with vegetation. And this would precisely describe the function of the goddess which is given in the *Devī-Māhātmya*. Again an almost similar description of the divinity is to be found in the *MB*¹³ while that in the *Devī Bhāgavata Purāṇa*¹⁴ and the *Śiva Purāṇa*¹⁵ is not very different. The goddess can also be associated with Lakshmi, the goddess of prosperity who has been described as 'lotus headed' in the *Padma Purāṇa*¹⁶ (I.9, 117-32) and the same is repeated in the *Vishṇu-Dharmottara-Purāṇa* (3, 82, 8). This would suggest that the goddess was connected more with fertility, and that too with vegetative fertility, and hence in all probability she came to be worshipped during the periods of droughts and famines which as of today must have been frequent.

It is significant that the literary descriptions of the goddess occur in the texts which can be dated roughly from 2nd century B.C. to 6th century A.D. and that her sculptural representations also belong to this period. Perhaps the earliest known piece is a round terracotta plaque from Bhita (U.P.), now in the Indian Museum, Calcutta.¹⁷ It depicts a female nude, without head, either lying or sitting with upraised hands and outstretched legs with the pudenda shown prominently. The breasts too are prominent, to mark the fertility aspect. In the place of head is a lotus which would connect her with vegetation. She wears thick, heavy anklets and similar bangles which point to an early date around 2nd-1st century B.C. The margin of the plaque is decorated with beaded pattern. Next in point of time is a terracotta plaque from Ter (Maharashtra) which, however, is fragmentary, but enough remains to show that it belongs to the group of nude torsos. Its physical features are much refined and it can therefore be dated in the 1st century A.D. Yet another plaque from Ter shows a torso which ends just above the navel, but it has a lotus in each corner. The other from Nevasa (Maharashtra) excavations is almost similar, but is carved in stone. The terracotta example from Jhusi (U.P.) can be placed in the 2nd century A.D. as its Kushan workmanship is evident. In sharp contrast to the Ter specimen it betrays coarse modelling. Its outstretched legs and arms are broken; the girdle and the armlets are applied and marked by deeply incised lines. The pudenda is prominent and so are the breasts. The head is a half blown lotus and is different from the fully blown one which is usually shown covering the neck and the shoulders. The Nagarjunakonda sculpture is similar to that from Ter. It is very exquisitely made but is considerably broken; only its lower part of the belly and to some extent the legs remain. She wears a very elaborate gemset girdle (*mekhalā*) fringed with pearl tassels and the anklets too are equally elaborate. The portion above the navel and even the knees are missing. It is a late 3rd century specimen which is also inscribed. The epigraph records the blessings of an Ikshvaku queen who has donated the image and describes herself as having her

husband and children alive. This probably implies that others may worship the image for similar purpose.

In the post-Gupta epoch the images of Śākambharī appear to have been confined to the Deccan only, that is Maharashtra, Andhra and Karnataka. Among these perhaps the most famous is that from Mahakuta which has been already described. Another image lies in the precincts of the temple at Naganathkolla at Badami. It depicts a young lady in the bloom of her youth, in a seated posture with fully stretched out legs so that the generative organ could be seen prominently. The arms are raised sideways so that the breasts become prominent. In the hands she holds two full blown lotuses, and in the place of her head is a large full blown lotus which has been very elaborately carved. She wears gem-studded anklets and bracelets. The neck ornament is similarly gem set and she also wears a long pearl necklace (*vaikakṣyaka*). The sculpture is an excellent example of the early Chalukyan art and can be dated to 7th century A.D. Another image is at Siddankolla, (Bijapur District, Karnataka) where a nude torso lies in a small natural cave. The image is in a bad state of preservation and has lost all its relief features as water flows over it constantly. It is worshipped by the people as Lajjāgaurī.

It is doubtful whether the Ellora image can be included in this category for the simple reason that it is shown with head. It is carved in a squarish chunk of rock, in front of Cave 21. It depicts a female sitting with outstretched legs, the right hand is upraised but the left one is missing. The sculpture is completely effaced as it lies in the open and is exposed to sun and rain. She is flanked by female attendants; of these, the one on the right is completely destroyed whereas that on the left is thoroughly wornout. The goddess does not appear to be nude as is thought by some scholars, but may be a minor divinity as the attendants would suggest.

There are several images of the goddess and their distribution would suggest that in the early medieval period - the post-Gupta epoch - the worship of the goddess was confined more to the Deccan. If our identification of the divinity with Śākambharī, who was associated with famine and drought is correct, then we can explain the occurrence of her images in the semi-arid or almost arid regions of the Deccan which even today are frequently in the danger of droughts. It is likely that she was worshipped for warding off droughts in the ancient past more than for procuring an offspring by barren woman as suggested by Dhare, for the simple reason that she got the appellation Lajjāgaurī only sometime in the late medieval period and this tradition has continued till today in parts of Karnataka and Andhra Pradesh.

The earliest representations of the headless divinity, as we have seen, are datable to circa 2nd century B.C. But the recent discoveries would indicate that her worship goes back into the prehistoric past. In the course of our excavations at Inamgaon (Poona District, Maharashtra) we have unearthed quite a few examples of a headless female figurine which can definitely be said to have been associated with the religious ideas of the people.¹⁸ Perhaps the most important and significant among these is a specimen which comes from a well sealed deposit. It was found in the corner of a house which can be dated to circa 1300 B.C. It was a large rectangular house in one of the corners of which was noticed a small pit or a large hole. When we started clearing

it we found a fine clay bull, by the side of which was the headless figurine. On further clearance a clay ring which served as a stand for the female figure in the box came out. Finally, we came across an oval receptacle which, on opening, was found to contain a female figure with head. All the objects are of unbaked clay which is not without significance. What we thought to be a post hole actually turned out to be a small pit, about 20 cms. in diameter and equally deep. It was obviously dug for burying the objects carefully.

The circumstances of the discovery of the objects point to their association with the religious beliefs of the people. They do not appear to be toys as they are unbaked and may not therefore last long. This, together with the Indian tradition of making unbaked figurines only for occasional worship, would suggest that these figurines were also made for worshipping on a certain occasion after which they were carefully buried. Of the two female figurines, the one without head is more interesting for it has no parallels elsewhere in the country. Earlier, I had drawn attention to a reference in the *Mahabharata* (Vana, 230, 5) and identified it with the goddess Visira who was one of the divinities who nurtured the young Kartikeya. I had associated her with child birth. However, there is now some more interesting evidence which opens up an alternative possibility.

The evidence is furnished by the representation of the goddess Palghat who is worshipped by the Warlis of the Thana District near Bombay.¹⁹ There are a few accomplished Warli painters who make exquisite paintings of the goddess. Two or three among them are quite common. In one panel, which is from Talaseri in the northern part of Thana District, the mother goddess is drawn in bare outline, headless and with hands and legs projecting upwards. Inside her upper and lower portions of the body are ensconced two animals which, we are told, are horses carrying the bridal couple. They have been dotted with *haldi* (turmeric) and *kumkum* (red powder) marks which are auspicious colours for women not only in Maharashtra but all over the country. Three human figures are seen riding horses, two of whom are obviously the bride and the bridegroom while the third is probably the *karavali*, a young girl who usually accompanies the bride to her husband's house for the first few days. The horse in the upper part of the body is being led by a man. The scene shows that the married couple is going to the bridegroom's house after the wedding.

In another painting, done in Haldapada, further south, the figure of Palghat is almost identical. Her hands and legs are upraised similarly but there is only one person riding the horse in the upper and the lower part of the body. In the southern areas of Dahanu, however, the goddess is drawn in a triangular form and is marked with hatchings. But here the diminutive head and the feet also appear. The name of the goddess is the same - Palghat - and she was also earlier shown without head.²⁰

The name of the goddess is extremely interesting. 'Pālghaṭ' is phonetically similar to Sanskrit *Ghaṭa-pallava* meaning 'vase and foliage' which was an auspicious symbol of prosperity and fertility in ancient India. But according to the Warlis, *Pālghaṭ* means the cross-legged position. Yashodhara Dalmia (pers. comm.), who has done a commendable sociological study

of the Warlis, thinks that this probably means a position of legs spread wide apart for sexual intercourse as well as for giving birth. Since Warlis refer to her mainly in the terms of her legs, it means that she is a fertility goddess who is painted on the occasion of weddings and they claim that without her the marriage cannot take place. A most striking feature of the goddess is that among the Warlis she is worshipped only by women.

It is important to note that nudity is a characteristic feature of all these figurines obviously because there is definite relationship between female nudity and fertility rites and rain magic. In India naked woman plays an important role in the rituals connected with rain making. In many parts of the country affected by drought, women strip themselves naked and pray for rain. Two of them are yoked to a plough and the third one holds the handle and they pretend ploughing.²¹ Similar customs are in vogue in other parts of the world also. James Frazer states: "Such attempts are by no means confined, as the cultivated reader might imagine, to the naked inhabitants of those sultry lands like Central Australia and some parts of Eastern or Southern Africa where for months together the pitiless sun beats down out of a blue and cloudless sky on the parched and gaping earth. They are, or used to be, common enough among outwardly civilised folk in the moist climate of Europe."²²

The antiquity of the headless goddess as discussed in the foregoing pages thus goes back into the prehistoric past in India and there should be little doubt that the divinity is indigenous. Attempts were, however, made later to Aryanise or Sanskritise the story with a view to admit her in the Aryan fold. This becomes clear from the legend of Mariamma in South India which is identical with the story of Renuka-Parasurama. When Parasurama's father, sage Jamadagni, became suspicious about the chastity of the wife Renuka, and his son, Parasurama beheaded her on his orders, the latter was granted a boon. He wanted his mother to be restored to life. While cutting off the head of the mother, Parasurama had also cut off the head of a *mātangī*, a woman of lower caste. While bringing his mother to life, he put the head of the *mātangī* on the body of his mother and that of mother on the body of the *mātangī*. And then both came to be worshipped, that with the Brahmana head as Mariamma and the other as Yellamma. Whitehead rightly observes: "The story probably describes the fusion of the Aryan and Dravidian cults in the days when the Aryans first found their way into South India. A Parish body with a Brahmana head is an apt description of the cult of Śiva; while a Parish head with a Brahmana body might well describe some of the cults of the ancient Dravidian deities, modified by Brahmana ideas and influence."²³

NOTES AND REFERENCES

1. Kramrisch Stella, "The Great Indian Goddess", *History of Religions*, Vol. 14 (1974), p. 251, see also her paper "An Image of Aditi Uttānapāda", *Artibus Asiae*, Vol. XIX (1956), pp. 259-70.
2. Sankalia H.D., "The Nude Goddess or 'Shameless Woman' in Western Asia, India and South-eastern Asia", *Artibus Asiae*, Vol. XXIII (1960), pp. 111-123.

3. Radcliffe Carol Elizabeth, 1981, *Early Chalukyan Sculpture*, Ann Arbor, Michigan, mimeographed, pp. 199 ff.
4. *Indian Antiquary*, Vol. 29, pp. 142-144.
5. Radcliffe, *Op.cit.*, pp. 204-205.
6. Dhare R.C., 1978, *Lajjagauri* (in Marathi), Srividya Prakashan, Poona, pp. 19-38.
7. *Ibid.*, pp. 26-27.
8. *Ibid.*
9. *Ibid.*
10. Chhinnamastā is also a goddess of the Sakta cult; she is shown holding her head in her hand. For description see *Śākta-Pramoda*, Khemraj Srikrishnadas, Bombay, 1976, pp. 221-246.
11. Agrawala V.S. (ed.), 1963, *Dēvi-Māhātmyam: The Glorification of the Great Goddess*, All India Kashiraj Trust, Ramnagar, Varanasi, Ch. 11, Vs. 43-45, pp. 138-141.
12. *Ibid.*, pp. 218-19.
13. *MB.*, 3.2.11-15.
14. *Devī Bhāgavata*, 7.28.45-47.
15. *Śiva Purāṇa*, 5.50.35.
16. *Devyascha mastake padmam*; this can be translated as "lotus in the place of head."
17. Dhavalikar M.K., 1977, *Masterpieces of Indian Terracotta*, Taraporewala, Bombay, pl. 56.
18. Dhavalikar M.K., 1976, "Chalcolithic Religion", in U.V. Singh (ed.), *Archaeological Congress and Seminar Papers*, Kurukshetra University, pp. 74-84.
19. I am thankful to Dr. Yashodhara Dalmia, Bombay for this information and the photographs of Warli paintings. I also happened to visit the exhibition of the Warli paintings which was held in Poona. But surprisingly enough, I found that the goddess Palghat in these paintings was shown with head. On enquiry the artist told me that traditionally the goddess is without head, but the people do not like to purchase paintings of a headless goddess and they have therefore started showing the head. Thus we are losing very valuable ethnographic evidence in the process of commercialisation.
20. A headless goddess, identified as Angar Mata of the Agarias, occurs in a shrine on a low spur of shale at the foot of the Kamur escarpment in U.P. See J.M. Kenoyer *et al.*, "An Upper Palaeolithic Shrine in India", *Antiquity*, LVII (1983), p. 92.
21. William Crooke, 1926, *Religion and Folklore of Northern India*, Oxford University Press, p. 71.
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23. Whitehead H., 1916, *The Village Gods of South India*, Oxford University Press, Calcutta, p. 117.

2. LAJJA GAURI FROM ALAMPUR AND ITS SYMBOLISM

T.V.G. Sastri

1. SPECIMENS FROM ALAMPUR

There are two specimens of 'Lajjā Gaurī' at Alampur. One is preserved in a special room in the State Museum located within the Navabrahma temple complex.¹ This is said to have been brought from a place Kudali (Saṅgamēśvaram) at the confluence of the rivers Tungabhadra and Krishna (Pl. 1). It is carved out on a squarish slab of dolerite of side one meter and having a curved end along the left corner. It is sculptured in the centre with a thin border projecting upwards all along the edge. The back portion of the sculpture is flat and plain.

The second one is preserved in a small shrine near the *dhvajastambha* of the temple of Balabrahma.² This is almost similar but slightly smaller and elongated than the former and carved out of red sand stone.

The sculpture from Kudali³ appearing like a headless nude lady is seated over the knees with legs folded along the thighs and the soles of the feet turned sideways in frog type fashion. Over the ankles, there are beaded ornaments and the feet are shown sideways. The central lower portion consisting of the pudenda is indicated by a vertical cut along shallow pit. Most natural is the protruberance of the clitoris. The pudenda portion is marked by fleshy lips on either side of the short vertical line which is wide at the top and narrow below. The lower fold of the stomach over the pudenda is conspicuous with the navel. Another feeble fold is seen slightly upwards below the breasts. The waist is not slender but youthful in appearance. The legs are flexed along the splayed out thighs on either side to their maximum width as if to release the internal pressure.

The figure is made compact with the elbows touching the knees. The two pairs of hands on either side are flexed upwards. The lower hands hold some unidentified objects. They have three thin uniform bangles. The upper hands however have wide bangles with thick edges. In place of the head, a double foliated lotus artistically carved is held by the upper hands on either side as if it is displayed. The neck portion is not seen. However some *hāras* are seen over the chest below the lotus. The carving of hands and breasts are symmetrical along the central axis. The breasts are bulged and rounded. The position and the anatomy suggests that the artist wanted to display the painful feeling in the advanced state of pregnancy.

This sculpture of Lajjā Gaurī was published by Stella Kramrisch under the title *Aditi-Uttānapād*.⁴ The name could be substantiated both for *Nagna Kabandhā* and Lajjā Gaurī. She dates the sculpture to 8th century A.D. Some such specimens were published by Sankalia under the name 'Shameless Goddess'.⁵ A study of most of such specimens indicates that some chronology could be worked out as per the iconographic variations.⁶ As stated earlier their nomenclature differs from region to region.

TYPES, NOMENCLATURE AND ICONOGRAPHY

The concept of symbolic mother sculptures may be said to have had its origin in mother cult. It was derived from the folk belief in the mother spirit as she delivered the babe. Its basic organism is the *yōni* or female genetrix. The excavations at Nagarjunakonda have yielded some specimens of only the *yōni* in terracotta.⁷ They are almost squarish but on measurement some difference could be noticed. Although some variation is noted from specimen to specimen they are roughly 10x8 cms. Some sand stone sculptures of *yōni* are also recovered from the early Ikshvaku levels. They could be dated to early 3rd century A.D.

The next stage of iconographic development is also evidenced at Nagarjunakonda (Pl. 2). It is squarish slab of broken lime-stone roughly 1 meter long and 0.75 meter wide. Besides the '*yōni*', it has thighs and legs on either side as if seated over knees. Though it is a broken sculpture, it is clear that upper part is only up to the navel. From the inscription found on it and the context from which it was picked up, it could be dated to 3rd century A.D. As per the local folk tradition, such sculptures were known under the name Nagna Kabandhā.

As described earlier, the specimens from Alampur region show more advanced iconographic features. It is four handed specimen. This suggests that it is more a goddess than a sensuous symbol. Again in place of the head lies a double foliated lotus. This balances the importance of the upper portion as against the open '*yōni*' in the lower. The representation of lotus shows subtlety and mythical character in the sculpture. We have seen different local names like '*yōni*', Nagna Kabandhā and Lajjā Gaurī. Stella Kramrisch associates Lajjā Gaurī with the Vedic concept under the title Aditi-Uttānapād.⁸ There are other forms that show difference in iconography. Some have only breasts. Some have two hands raised upwards. Such specimens were found at Ter in Osmanabad District and Siddame Kotte caves of Tamilnadu. But well formed specimens are typical four handed Lajjā Gaurī specimens with lotuses in hands and over the neck. A most dignified and an abstract and more symbolic derivative of Lajjā Gaurī is the *pūrṇaghata*.⁹ In general all these are considered to be auspicious motifs that bestow prosperity and blissfulness. The symbolism of each is discussed below in accordance with its nomenclature.

There are other names also associated with the motif. In Alampur itself at one time it was called '*Ellammā*'. This is possibly a name derived from patron goddess of the villages. However in other villages of Mahaboobnagar Taluk, *Ellammā* could be found as the broken stone sculpture of lady kept under a tree. In Ālampur itself, another popular name was *Renukā Śaktī*. This was given currency for some deities in the village during Kakatiya period when the concepts had legends of Paraśurāma who beheaded his mother Rēnukā at the command of his father Jamadagni. The headless sculptures of a nude lady go under the name called *Rēnuka Śaktī*.

In Kerala slightly different deity identified as Kālī is worshipped as '*Pasurumālā dēvi*'. As per the legend when Kālī became violent and uncontrollable, Paramasiva had to present personally before her in nude form.



1. Lajja Gauri, Alampur, c. 8th cent. A.D.



2. Stone Sculpture, Nagnakabandha, Nagarjunakonda, 3rd cent. A.D.

Because of the lotus shown in the place of the head, the deity was also called the *Śakti* or the power that promoted vegetation. She was thus called *Śākhambharī* according to *Devīmāhātmyam*.

According to the early Chalukyan inscriptions, the Chalukyas were the worshippers of Saptamatrikas. At Alampur, 'mātrika' sculptures of the period are quite common. Possibly during the acute famine conditions in the area, instead of the *mātrikas*, a single maternal deity under the name *Lajja Gauri* was worshipped to ensure fertility of crops. Thus from the plethora of names of *yōni*, its nomenclature varied from time to time.

2. SYMBOLISM

Yōni: This is the female womb. It is meant for a sexual act or a ritual to produce the babe. Through the ritual, the male seed is inducted into it whence periodical changes are caused within from the liquid form to a physical solid state of a well formed babe. The iconography is confined to the structural opening that gives birth.

The anatomy of the *yōni* displays the origin of the babe. It is indicated by two way measurement of time and space. The babe is to be delivered in about ten months. Here the month is a measurement of time. This is nicely hymned in the '*Purusha-Sukta*' - *athya tiṣṭat daśangulam* (RV. 1:90.1). It is a linear measure of space in the womb proportional to time. The growth of babe in the dark recess of the abdomen is limited to an optimum space which could be measured by individual mothers. Again *yōni* shows the index of the growth of the divinely seed. Again the babe takes the origin in the mother who is *mā* or *mātā* - a measure of human creation. The mother as she delivers the babe initiates it to worldly life. Later she plays the role of nourisher, a preceptor, an ideal and a goddess. The mother is capable of measuring the feelings, the mind and aspirations of the children. She is the knowledge that lights up the young minds - *Lalita sahasranāma* - in her varied forms describes her as *yōni madhyastha dīpikā* - a flame within the *yōni* and *trikōṣṭha* - a *devi* within a triangle (*Lalita Sahasranama*).¹⁰

'*Yōni*' is the goddess incarnate in the aspect of universal fecundity. She is described as a source of all desires - *tvam ādilīkāmānām*.¹¹ Rig Veda speaks that even the wise men and '*devas*' were lured by it - *yō dēvēbhyaḥ ātapati* (X.90.2). '*Yōni*' is said to have been visualised even before creation of '*devas*' - *dēvānām purōhitaḥ* (X.90.21).

Rig Veda suggests that the divinely element of the Purusha has spread in the universe in the form of the earth - *sabhūmīn viśvatō vṛtvā* (X.90.1). The earth has given rise to the human, animal, plant and other aspects of life forms. According to *Manusmṛiti*, the earth is a permanent '*yōni*' of all beings (10.17).

The earth brings forth when its vegetative faculties are instigated by furrowing, watering and sowing the seeds. In this the fertility is indicated by the furrow and in '*yōni*' - it is vaginal line. Here the concept of '*Śīlā*' comes into play as it represents the furrow.¹² Through the furrow of the *yōni*, the seeds sprout in a few months and bring out the yield from the dark recess of

the womb.¹³ In the open field, the crops grow upwards as opposed to human genetrix which yields the babe downwards.

The common characteristic features of *yōni* and the earth are nicely demonstrated in a steatite sealing obtained from Mohenjodaro.¹⁴ Ignoring the other aspects of the sealing, it mainly shows an ear of corn projecting out of a female '*yōni*'. This leads to the concept that the earth and '*yōni*' have similar functions, and that the abstract symbol of '*yōni*' is common to all aspects of creation.

Again the '*yōni*' like the earth is a benevolent mother, that initiates the prosperity of children. The earth may have unusual floods and famine by which people suffer. Similarly the female womb is always not fertile and may suffer from diseases and infertility. We propitiate the earth with sacrifices to overcome the famine conditions etc. To overcome the infertility, diseases and child death, '*yōni*' was worshipped by raising the sculptural representations.

In Andhra Pradesh, there is a tradition that *yōni* is imbued with a spirit which takes shape as a butterfly or a beetle after delivery. It is said to protect the mother, irrespective of her secret uterine associations.

Nagna Kabandhā: Etymologically *nagna* is nude and *kabandhā*¹⁵ is the name of a '*rākshasa*' Danu who challenged Indra. Danu's limbs were forced into his stomach by Indra's weapon *vajrāyudha*. Thus, Nagna Kabandha is grotesquely shown with limbs on either side and with baby within the stomach. Of these most important are the feet. On a broader perspective, the thighs, legs, hands and even the male genetrix have a common function under a general name limbs, through which the animation takes place to procure the nourishment and eke out the livelihood. Iconographically the addition of the hands comes later in the Nagna Kabandha sculptures.¹⁶

In Indian art, literature and tradition, the symbolic *pādāyugala* or the two human feet have their own significance and sanctity. Rig Veda speaks of the two feet as the earth - *pādbhyām bhūmih* (X.90.14) of the immortal *Purusha*. It could also be interpreted as one fourth of his original form. His feet developed the entire life on the earth. This is nicely hymned as *pādōsya viśvā bhūtāni* (X.90.3). Here the *pāda* representing the earth could be interpreted as the divine 'foot-measure'. Again Daksha is said to be the origin of the human race in his aspect as '*Aja eka-pāda*'. He is one footed and identifies the ritual of producing the human race. Here the 'foot' is the limb that produces the humanity. Through his male genetrix the entire creation has sprung. Daksha is *sat* - the primordial principle of human life. Rig Veda similarly refers to the other divinities like Sun, Vishnu etc. In Nagna Kabandha, the limb associated with the ritual of fecundity is the unit of legs and thighs vis-a-vis Daksha or Prajapati. Thus the sculpture depicts both the male and female principles in one.

The function of the feet or limbs is four fold:

- 1) they give support and stability for the body;
- 2) they indicate the movement and span of human life;

- 3) they acquire the nourishment to make the living; and
- 4) they indicate the earthly link for a heavenly bliss.

Scientifically as we move from one place to another, some distance is covered. The linear space covered by the feet is caused by the transformation of inherent energy into the work or distance covered in the life span. The internal energy in the human body is generated by the nourishment given to it. The food taken in is utilised by an unknown process which we call nourishment. Here the known is the nourishment while the unknown is the fire god. In this context, Agni is called *eka pāda*. Thus, one outer limb that acquires food is one foot while the other inherent limb is Agni that consumes it to produce energy and the cyclic process of nourishment is kept up during one's own life. The two way movement or the balance of trees is represented by *Pādayugalā* - the two feet of which one is earthly and the other divine.

Besides the combination of the two feet gives him erect posture, a product of the combination of the human and divine energies. They give him ease, poise, grace which acquire him wealth and happiness. In *Mēghasandēśa*, we read that the yaksha who stood condemned by Kubera and lived away from his wife suggests to the cloud messenger that he would see the foot-prints made by the pigment of the feet of his wife. He indicates to him that the line of foot-prints appear as though Lakshmi - the goddess of wealth had passed that way.

Secondly, the movement or the speed in the progress of life is function of time. It is time taken to cover the life span from birth to death. In other words, the time is the foot measure that covers the unit of human life. Again human life is controlled by the heavenly movement of the planets, whose pulses are received by the human brain that makes the earthly limbs act.

On a broader perspective, the brain is the heavenly agent that issues the commands in accordance to the earthly desires. The Nagna Kabandha symbolises in general the earthly desire of creation. It is the *pāda*, the limb that performs the sexual act or ritual to create the babe. The sculpture with '*yōni*' and the limbs shows balance in the organism which indicates a state of *ānanda*. Here *ānanda* is the heavenly bliss achieved through the earthly life. This results in the heavenly command to act and deliver through '*yōni*' - the earthly door. Thus, in the symbolism of 'two-feet' *pāda-yugala*, one is that of heavenly principle while the other is that of the earth.

Sikshāvalli of *Taittirīyōpanishad* insists on praying to the two feet of the parents uttering the *mantra* '*mātru dēvōbhava, pitru dēvōbhava*'. In India, whenever we see a spiritual person or a seer, we prostrate before his feet. From *Rāmāyaṇa*, we hear of Bharata taking away the *pādukas* or sandals of the legal heir, Sri Rama to rule Ayodhya in his absence.

In Indian art and religious traditions, we speak of *Buddha-pāda*, *Vishṇu-pāda*, *Śiva-pāda* to symbolise the gods. In the early Buddhist art of Bharhut, Sanchi, Amaravati, Buddha was represented by a pair of feet. In the nativity scenes, the gods carry a pair of feet over a cloth to bath new born babe Gautama.¹⁷

Again as a result of the ritual of the sexual act of the *pāda* in the fire pit of the '*yōni*',¹⁸ changes are recorded in waist, breasts and the abdomen. The breasts become rounded and

correspond to the progress and the animation of the babe. These symptoms of anatomical changes of pregnancy could be seen in the Lajjā Gaurī from Alampur. The symbolism of the lotus shown in place of the head is discussed later.

Aditi Uttanapad: This is a Rig Vedic interpretation of the concept of Lajjā Gaurī. As discussed earlier it is a female womb in a seated posture which implies the male and female principles of the heavenly *dyaus* and the earthly *prithvi*.

The cosmic female form is Aditi, which is derived from the verb *diu* to bind. She is *adin* - without any binding and hence she is limitless and thus she is etymologically Aditi.

On a universal perspective, she gives rise to many created forms. In other words, she is an eternal mother that presides over fertility and children. As the navel of unending creation, she is the mother of Rudra, daughter of Vasus and sister of *Adityas* - *mātā rudrāṇām, dubitā vasūnām, svasādityānām amṛtasya nābhī* (RV. VIII, 101. 15).

Again Rig Vedic mother is Aditi, the inestimable light that shows the way for the benefit of mankind. She is heaven, mid-air and earth. She is mother, father, son, *viśvêdēvas*, gods of the universe and the *pañchajanābhi* - the five classes of people. She is the creator and the created.

*Aditir dyau, raditi ranta rikshan
aditir mātā sapitāsa putrah
viśvêdēvā raditi panca janā raditih
aditir jātā aditir janitvan*

(RV. I.89.10)

She is said to relieve distress (*anīhas*) and grants welfare and safety (1.43.8, 8.18.6) to the society. She makes the devotees sinless. She is implored along with the Mitra and Varuna to forgive sins (2.27.14). She is referred as the excellent mother of kins and kings (3.4.11). She is *ṛtasya panthā* - the way of the order and truth (9.74.43). Daksha the original male was born of her (10.5.7, 10.72.3).

Atharvaveda refers to her as widely extended and protecting (7.5.14). She associates with the sky-father to form the cosmic pair (8.7.2). She is said to possess eight wombs - *aṣṭayōniḥ*, a mother of eight sons (8.9.21). She is the mistress of *ṛta* the unending order. These are suggested as eight earthly elements - *aṣṭavasus* that give rise to different aspects of life. She is the origin of order in nature. Aditi is the divine cow and should not be killed (13.43.44). She is said to nourish all aspects of nature.

Vājesaneyi saṁhita identifies her with epithet *putrakāmā* - having a passionate desire to bring forth the off-spring (1.1.9.1). The sacrifice pertaining to *amāvāsyā* is the sacrifice to the earth identified as Aditi (11.1.1.1). She is personification of speech-*aditir vāc* (3.6.22). She is the expression and meaning. Also Aditi may be interpreted as the universal mother and the comic

cow - *Kāmadhēnu* - the wish fulfilling cow that nourishes the humanity and all other aspects of creation.

The male counterpart of Aditi in the cosmic pair is Uttānapād. He represents '*dyauṣ*' the seeding heavenly agent of rains over the earth. Again Aditi, the earth mother is the daughter of sky father - Uttānapād, who could be identified as Daksha (X.72.3). In another context, Daksha was born to Aditi - *aditē dakṣhō ajāyatā*.¹⁹ Thus, Uttānapād is both a father and son in the aspect of Daksha. Again Uttānapād and Aditi are interpreted by the commentators like Yaska and Sayana as the combination of cosmic principles of the sky-father and the earth-mother. The pair is endowed with unending power of fecundity. A similar combination in the Greek Mythology is that Uranus and Gaia who keep up the ever rejuvenating faculty of unending creation.²⁰

Rig Veda refers to Vanaspati growing out of the earth (1.2.83). Oshadhis are called mothers and goddesses and they are invoked chiefly with waters and mountains - *uchrūpāsya vanaspatē varṣmān prōdhivyā adhi*. Krishna Yjurveda prescribes animal sacrifices to plants to remove any obstacles in the attainment of the offspring.²¹ These concepts of sacredness and fecundity are reflected in Aditi-Uttānapād which are incorporated in the art traditions of India.

Besides Uttānapād, belongs to *Sūryavamsā* and his son was Dhruva - the pole star. Roth identifies Daksha with Uttānapād²² '*ursae minoris*'. Near the pole star, there is a group of stars under the name of 'Casopia' which appears in the sky as if in raised up legs on either side of converging star lines reminding us of the sculpture of Nagna Kabandhā.

The sky is glorified by the sun in the day and becomes obscure and strewn with innumerable star clusters during the night. In the day the sun's spirit animates the firmament and remains in the north towards the pole. In the night, Dhruva, or Uttānapād (Pole star) becomes the guiding principle of the star groups. Āditya the son of Aditi, is identified as the spirit who guides the nocturnal movements of the planets. He becomes the son of Aditi by Uttānapād. Birth and death, creation and life on the earth in general, depend upon the combination of events that takes place among the planets. The created forms on the earth have a corresponding effects limited to the cycles of the night and day. Aditi-Daksha, symbolised as Nagna Kabandhā - is an auspicious symbol indicating the human progress and prosperity.

Again in the sculpture the breasts suggest the character of nourishment, a typical characteristic of Aditi as the cosmic cow. She is *Kāmadhēnu*, with her feet resting on the earth while her head lies in heaven. Her nourishing principle is drawn from the heavenly source and supplies through the udder for nourishment. Similarly the characteristic feature of the tree called as *pādapā* applies to *Kalpavṛksha* the wish-fulfilling tree. As in the case of comic Purusha, it has limbs over the earth, while her head is in heavens. It produces the life-giving-sap and sends it through the roots for nourishment. Nagna Kabandhā symbolised as the cosmic pair that produces and nourishes the crops, animal, and human beings.

Lajjā Gaurī: If the Nagna Kabandhā is additionally shown with hands and the lotus in the upper part, the symbolism changes altogether. The lotus symbolises vegetation, wealth and

divinity. It represents agricultural plenty and prosperity. Here again the lotus is *padmā* - the foot measure of vegetation. Its limbs spread over water. It is the product of water. It responds to the rising and setting of the sun. As in the case of Nagna Kabandhā it symbolises time as well as space.

In the Alampur specimen there is a double foliated lotus over the neck. Similar specimens are seen in Badami (Pl. 3) and Mahakut, but they are slightly different. They resemble Alampur specimen but the outer hands are raised up and contain lotuses held by fingers as if in some *mudra*. In this, there is ascent of the floral wealth.²³ The name Gaurī suggests the deity of water. She is a goddess of moisture and vegetation. Rig Veda speaks of Gaurī as measure of water and vegetation - *gaurīr mimāya salilāni*. Lotus, the symbol of vegetation is an aquatic product. In the later mythology, Gaurī is the name given to Saivite goddess Durga, the consort of Śiva who is said to be an embodiment of prosperity. Hence the name Lajjā Gaurī could be associated mainly with water and its products or agricultural prosperity.



3. Lajja Gauri, Badami, c. 9th cent. A.D.



VASE OF PLENTY (PURNAGHATA) BHARHUT

FIG-1

The lotus is the flower of the cosmos. It is however earthly but responds to the sun, wind, water and light, the *pañchabhūtas*. Hence it retains the cosmic nature. Again it is an immortal flower that brings forth the created forms, which includes the divinities, the human beings, the animals etc. The floral space within the lotus is the region of Brahma or Brahmapuri. Lakshmi the goddess of wealth is said to have emerged out of it. *Śrī sūkta* praises her in terms of lotus - she sits on a lotus, her hands resemble the lotus stalks, her eyes are compared to lotuses, she is pleased with lotuses - *padma priyē, padmini padma hastē, padmālayē, padma dalāya tākshī*. Again the lotus responds to the rising and setting of the sun. It is the floral symbol of time and eternity. It receives the heavenly impulses as per the movement of planets. It symbolises radiance, light, the knowledge. The subtle human brain is the psychic centre of knowledge. In the Tantric texts it is place of a thousand petalled lotus - *sahasrāra*.

The lotus is the door of liberation of the enlightened (Buddha). It does the function of the *Yōni*, it is a hermaphrodite having male and female principles in one. It produces its own species. It thus displays the typical feature of Nagna Kabandhā. This speaks of the acceptance by the Buddhists as an attractive artistic and auspicious motif to popularise the Buddhistic precepts among the masses.

The specimens were profuse from Krishna-Tungabhadra, Rayalseema and north Karnataka. Even now, these regions suffer from drought and famine conditions. Thus, it is quite significant to find these sculptures of Lajjā Gaurī with lotuses prominently shown in hands and over the neck from these regions. Possibly these sculptures were worshipped to keep off famine conditions and to ensure the crops.

Pūrṇaghaṭa: A more symbolic derivative of *yōni* is the *pūrṇaghaṭa*. The female womb is a pot that provides the necessary warmth and other conditions for the growth of a babe. Similarly the earth could be compared to a bowl which gives rise to vegetation. These concepts suggest the ancient life cults of fertility and fruitfulness. In the Vedic concepts we have also seen that the lower portion of nude female seated over knees was represented as a composite symbol of Aditi-Uttānapād, the cosmic pair that presides over fertility and prosperity of crops, animals and men.

In the early Indian philosophic thought, a vessel with foliage represents the earth over which grows the vegetation. Like the earth the pot was also considered as an auspicious symbol of fertility and prosperity. It contains the principles of generation of life forms. The vegetation cycles of the earth are due to Āditya, who also blossoms the lotuses. These concepts are symbolised in the 'vessel-of-lotuses'.

Again in the popular motif of Gajalakshmi the vegetation, animals and the deity come out from a vessel that contributes to wealth and prosperity. The motif shows the elephants pouring forth auspicious water over the deity. The clouds that issue forth the rains are compared to elephants.²⁴ *Śrī-sūkta* describes Lakshmi thus: *lakshmīr divyair gajēndraiḥ maṇighaṇa khachitaiḥ snāpaitair hēmākumbhaiḥ*. This shows that the goddess Lakshmi is bathed by elephants that empty the golden vessels with their uplifted trunks. The elephants are the black clouds that shower rains

from heavens. The artistic representations are many. Some show the aquatic birds along with the foliage emerging from a *pūrṇaghata* instead of the deity and the elephants (Fig. 1).

This popular motif of *pūrṇaghata* in general was adopted by the artists mainly as an auspicious symbol. When huge sculptural works were undertaken this symbol might have been initially adopted to ward off the evil spirits. It is different from the Buddhist motifs like the feet, the parasol and throne which were variously shown to represent the master.

In the art of Amaravati, Bharhut and Sanchi we find representations of the class of divine beings like the Yakshas, Vidyadharas and others. They were mostly shown to aid the efforts of the master in performing the miracles and to help him in his preachings. They were invisible spirits to promote or to destroy the efforts of people.²⁵

In the sculptural representations of Amaravati and Nagarjunakonda *pūrṇaghata* was shown initially at the entrance of the *tōraṇa* gateway as depicted on the *stūpa* slabs. In the later period, they were replaced by human forms of *yakshas*. Here the *yakshas* were used as the guardians of entrances and *tōraṇas*.²⁶

We are also familiar with *kalaśa* - a vase of foliage as symbol of fertility. In Kādambari, we read that *prasūtigṛha* (house in which delivery takes place) of Vilasavati decorated with *pūrṇaghata* and other motifs like *svastika*, *vṛkshikas*, fish, *mithunas* etc. All these were expected to keep off evil spirits.²⁷

Even today before we start the rituals or worship of deities there should be the worship of the *kalaśa*. Different parts of the *kalaśa* were described as the regions of different divinities. The mouth represents the place of Viṣṇu, the neck Rudra, the base Brahma, while the stomach portion should be remembered as the place of motherly divinities.

*Kalasasya mukhē viṣṇuḥ kathhē rudra samāśritāḥ
mūletra sthito brahmaḥ madhyē mātṛgaṇa smṛtāḥ
kukshoutu sāgarāḥ sarvē sapta dvīpā vasundharā.*

Besides we have references in Mahabharata that sages like Agastya, Vyasa, Drona etc. have emerged from a pot. They were not born of a mother. They were identified as *kumbha sambhavāḥ*. Thus, *yōni*, *kumbha*, *kalaśa* etc. have similar characteristic features.

3. CONCLUSION

The concept of Lajjā Gaurī was derived from the mother cult. Initially it would have started with the folk belief of fear and death among babies and mothers during delivery. Thus, the worship of the *yōni*, the basic feature of Lajjā Gaurī was initially a fertility motif employed by the sculptors for its well-being and to ensure the safety of the mother and the off-spring.

Subsequently when it was realised that the children would make up the family, the country and the prosperity of the nation, there was urge to protect, nourish and to perpetuate the family

traditions. Even in this the mother played an important part. She was considered as a living spirit and divinity not only in the house but the entire humanity in general. This however brought forth the cooperation of the father as well, not merely as a protector of the house and family but as one that initiates it. These concepts had resulted in the worship of male and female principles. They are very well authenticated in the sculptures of Nagna Kabandhā mainly in the peninsular India. Here the lower limbs, the thighs and legs were also added to the *yōni*. The limbs or the limb forms the foot-measure of creation - the male genetrix. Thus, the sculpture of Nagna Kabandhā implies the male and female principles in one. Besides, it is an auspicious symbol to promote progeny and longevity.

The river Tungabhadra passes through the dry regions of Karnataka and Rayalaseema in Andhra Pradesh. Rayalaseema is rocky and always suffers from famine and drought. Alampur lies on the left bank of the river Tungabhadra at the edge of Rayalaseema Districts. It is from the above regions several sculptures of Lajjā Gaurī were picked up.

Iconographically, these sculptures show some advanced features over the symbol of Nagna Kabandhā. Here the upper part of the female containing the breasts and hands is prominent. Instead of the hand, a double foliated lotus was shown over the neck. In later sculptures the hands also show lotuses.

The characteristic symbol on the upper part of the body is the lotus. The sun makes the lotus blossom every morning. It gets the heavenly impulses (sun rays) for the propagation of its species. Moreover, it is hermaphrodite that contains the male and female principles in one and symbolises the entire vegetation on the earth. It thus represents cosmic pair of Aditi-Uttānapād, the progenitors of human life and vegetation. Lajjā Gaurī is thus considered as an auspicious symbol of fertility with a stress on vegetation as it is quite significant to find them in the famine stricken areas. More abstract symbol of the above concepts is the *pūrṇaghaṭa*. All these motifs that emerged out of mother could be linked up only when symbolism is studied properly.

NOTES AND REFERENCES

1. Sarma M. Radha Krishna, 1972, *Temples of Telangana*, pl. 106, p. 285.
2. This is the main temple in the group of nine ancient temples attributed to the early kings of Badami Chalukyan line (7th cent. A.D.). According to *Skanda Purāṇa*, Alampur was the western gateway of Srisailem hills while the other gateways of the other three cardinal directions are located at Tripurantakam, Siddavattam and Umamaheswaram.
3. This is located 11 kms. further down of Alampur on the left bank of Tungabhadra.
4. Kramrisch Stella, *Artibus Asiae*, XIX, 3/4.
5. Sankalia H.D., *Artibus Asiae*, XXIII, p. 120.
6. Sastri T.V.G., 1970, *A Study of Goddess in Indian Literature and Archaeology* (unpublished thesis).

7. The author was closely associated with the large scale excavations of Nagarjunakonda valley between 1955-60, before it got submerged as a result of the construction of Nagarjunasagar Dam across the river Krishna.
8. Kramrisch, *Op.cit.*, p. 203.
9. This is also named as '*mangala kalasa*'. See Coomaraswamy A.K., 1980 (2nd edition), *Yakṣas*, pt. II, New Delhi, pp. 61-64.
10. This occurs in *Brahmāṇḍa Purāṇa*.
11. Anandalahari in *Stōtra ratnāvali*, Gorakpur, 22.8.
12. Sītā, the daughter of the sage king Janaka was picked up from the furrow in a field.
Sītā mukhē samutpannā bāla bhāvena sundarī
Sītā mukhōdbhavat sītā ityasmai nāma chākarōt - Rāmāyaṇa: (1.66.14)
13. According to G. Krishna Murthy, the author of *Lalitā Trīṣati Bhāṣhya*, Lajjā-Gaurī of Alampur could also be interpreted as 'sītā'.
14. Marshall Sir John, 1931, *Mohenjodaro and Indus Civilization*, London, Vol. I, pl. II, fig. 12, p. 52.
15. *Kabandha mudarē mukham* - Rāmāyaṇa.
16. 'Nagna Kabandhā' with the upper part showing hands and breast could be seen in Siddam Kotte cave in Tamil Nadu. This is dated to 5th cent. A.D.
17. These are very popular scenes we come across in the Buddhist panels in Krishna valley especially in Amaravati and Nagarjunakonda.
18. Agarwala P.K., 1983, *Mithuna*, p. 12.
19. *Uttāna uttāna ūrdhva tānōvā tatra pitā duhitur garbham dadhāti pūrvajah prithivyāḥ: Nirukta* (IX.21.1) on (RV.1.164.33).
20. Sayana following Yaska consistently equates Aditi as Ādīnā Dēva - *mahā* or *bhūmi* (RV. I.89.3; I.166.2). *Nirukta* identifies Aditi with Sarvam - dvayā - Prithvī.
21. *Encyclopaedia of Religions and Ethics*, Vol. 8, p. 111.
22. As quoted by Dikshit S.K., *The Mother Goddess*, p. 84.
23. Agarwala P.K. *Op.cit.*, ILL. item 6.
24. *Puṣkalavarta kariam pariṇata gajali prēkshanīyam dadarśa* - *Mēghasandēśa*.
25. Coomaraswamy A.K., *Yakshas*, pt. I, p. 5.
26. Sastri T.V.G., 1960, *Journal of Indian History*, XXXVIII, pt. III, pp. 567-579.
27. Dikshit S.K., *Op.cit.*, p. 219.

3. VAISHNAVA SCULPTURES IN ANCIENT KARNATAKA: THE EARLY CHALUKYA PERIOD

Shrinivas V. Padigar

The rise of the Chalukyas of Vātāpi in the first half of the 6th century marks the commencement of extensive use of the stone medium for Hindu architecture on the soil of Karnataka. The art specimens of the two centuries of their rule, which have survived in large number, provide an opportunity to examine them, among other things, for their iconographic and religious import. In this paper, the Vaishṇava themes in Early Chalukya sculpture are analysed in chronological frame-work and the iconographic and thematic changes are viewed in the perspective of development of religious concepts.

THE CHRONOLOGICAL FRAME-WORK

For any study of this sort, it is imperative at the outset to have a chronological frame-work. Although there is little confusion, if any, about the chronology of the Chalukya rulers, the position is not the same with regard to their monuments. Different views are current among the scholars about the chronology of the Chalukya temples. But on the basis of recent researches, we may propose here, without entering into controversy, that these monuments fall into two main phases: I. c. 543 to 654 A.D. and II. 654 to 756 A.D. The first phase commences with the founding of the capital at Vātāpi by Polekēṣi I in c. 543 A.D. This phase saw hectic activity on the political arena in which the frontiers of what was only a small kingdom extended to the Narmada in the north to the Kaveri in the south, particularly under Polekēṣi II. It ended up in an eclipse caused by the victory of the Pallavas over the Chalukya army and the occupation of Vātāpi by the former. At least two rulers of this phase - Maṅgalēśa and Polekēṣi II are known to have had Vaishṇava leanings. The second phase opens with the accession of Vikramāditya I to the Chalukya throne and the revival of the pristine glory of their hegemony. In this phase, too, wars were fought in the northern and southern frontiers of the empire, culminating in the three victories of the Chalukyas over Kāñchi under Vikramāditya II. In the religious field, almost the very beginning of the phase saw the conversion of Vikramāditya I to Śaivism (c. 660 A.D.) and patronage to Śaiva temples through out. The phase comes to an end when the Rāshtrakūṭas under Dantidurga imposed their supremacy over the land by defeating Kīrtivarma II. Hence we notice a sort of congenial atmosphere for cultural interaction in peninsular India in both the phases, owing to conquests and contacts, the centre being the Chalukyan heart-land in Karnataka.

Before we attempt the analysis of the relevant themes in sculpture, it would be pertinent here to enlist the important Chalukya monuments of the respective phases.¹

Phase I

Badami: Cave I (Śaiva); Cave II (Vaishṇava); Cave III (Vaishṇava); Upper Śivālaya and Lower Śivālaya (Vaishṇava); Mālagitti Śivālaya (Saura).

Aihole: Rāvaḷaphaḍi Cave (Śaiva).

Phase II

Badami: Jambuliṅga (Traipurusha); Bhūtanātha (Eastern Group, Śaiva).

Aihole: Chikkiguḍi (Śaiva); Lāḍ Khān (Saura?); Durga (Saura); Huchchappayyamaṭha, Huchchappayyaguḍi, Mallikārjuna (all Śaiva); Kōṭa group (Śākta?); Gaḷaganātha group (Vaishṇava?).

Alampur temples (Śaiva)

Mahakuta temples (Śaiva)

Pattadakal: Saṅgamēśvara, Gaḷaganātha, Virūpāksha, Mallikārjuna, Pāpanātha and Kāśiśeśvara temples (all Śaiva).

Hunagund: Rāmalingēśvara (Śaiva)

THEMATIC ANALYSIS

In the ultimate analysis, the Vaishṇava themes represented on the Chalukya temples may be presented briefly as follows.²

Phase I

1. (a) Sthānaka Viṣṇu: Four-armed (Mālagitti Śivālaya) and eight-armed (Cave III).

(b) Āsanamūrti: Viṣṇu on Ananta (Cave III, Mālagitti Śivālaya - *chaitya kūḍus*, Badami); Garuḍārūḍha Viṣṇu (Caves II, III; Mālagitti Śivālaya, Badami; Rāvaḷaphaḍi Cave, Aihole).

(c) Śayanamūrti: Viṣṇu reclining on Ananta (Caves II and III - narrative bas-reliefs - Badami).

2. Avatāras: Kūrma (Caves II and III, narrative bas-reliefs, Badami); Varāha (Caves II and III, Badami); Narasiṃha (Cave III, Upper Śivālaya, etc. Badami); Vāmana-Trivikrama (Caves II and III, Badami); Rāma-Dāśarathi (Upper Śivālaya, Badami); Balarāma (Caves II and III, Upper Śivālaya and Lower Śivālaya, Badami).

3. Stories connected with Viṣṇu: Kṛishṇacharita (Cave II and III, Upper and Lower Śivālayas, Badami); Rāmāyaṇa (Upper Śivālaya, Badami); Pārijāta-haraṇa (Cave III, Badami); Garuḍa and Amṛita (Cave III, Badami).

Phase IIa

1. (a) Sthānaka Viṣṇu: Four-armed, in *śaṅkrapāda* posture (Lāḍ Khān and Durga temples in Aihole; Mallikārjuna temple, Mahakuta) (Pl. 4).

(b) Āsanamūrti: Viṣṇu on Ananta (Huchchappayyamaṭha, Aihole; Garuḍārūḍha Viṣṇu (Jambuliṅga, Badami; Durga, Huchchimalliguḍi, etc. Aihole).

(c) Śayanamūrti: Viṣṇu reclining on Ananta (Konta group, Aihole; Chikkiguḍi, Aihole, etc.).

2. Avatāras: Varāha (Durga, Huchchappayyaguḍi, Aihole; Saṅgamēśvara, Pattadakal); Narasiṃha (Durga, Huchchappayyaguḍi, Aihole); Vāmana-Trivikrama (Chikkiguḍi, Huchchappayyaguḍi, Konta group, Aihole); Rāma-Dāśarathi (Durga, Aihole).

3. Stories connected with Viṣṇu: Rāmāyaṇa (Durga Aihole); Gajēndramōksha (Viśvabrahma, Alampur).

Phase IIb

1. (a) Sthānaka Viṣṇu: Four-armed (Virūpāksha, Mallikārjuna and Pāpanātha, Pattadakal).

(b) Āsanamūrti: Viṣṇu on Ananta (Small temple near Rāvaḷaphaḍi Cave, Aihole); Garuḍārūḍha Viṣṇu (Virūpāksha, Mallikārjuna and Pāpanātha, Pattadakal; Gaḷaganātha group Aihole).

(c) Śayanamūrti: Viṣṇu reclining on Ananta (Pāpanātha, Pattadakal).

2. Avatāras: Kūrma (Virūpāksha and Mallikārjuna, narrative reliefs on pillars, Pattadakal); Varāha (Virūpāksha and Mallikārjuna, Pattadakal; Minor temples, Mahakuta); Narasiṃha (Virūpāksha and Mallikārjuna, Pattadakal; Minor temples, Mahakuta); Vāmana-Trivikrama (Virūpāksha, Mallikārjuna, Pāpanātha, Kaśiviśveśvara, Pattadakal); Rāma-Dāśarathi (Mallikārjuna, Virūpāksha, Pāpanātha, Pattadakal); Balarāma and Kṛṣṇa (Virūpāksha and Mallikārjuna, Pattadakal; Minor temples, Mahakuta).

3. Stories connected with Viṣṇu: Kṛṣṇa-charita (Virūpāksha, Mallikārjuna, Kāśiviśveśvara in Pattadakal); Rāmāyaṇa (Virūpāksha, Pāpanātha, Mallikārjuna in Pattadakal); Gajēndramōksha (Virūpāksha, Mallikārjuna, Pāpanātha in Pattadakal).

4. Chaturvīmśati form: Śrīdhara (Rāmalingēśvara in Hunagund and Gaḷaganātha in Aihole).

REMARKS

From the above analytical account, it may at the outset appear that not much change is noted in the representative themes of the two phases. However, a critical study would reveal that in fact there are significant differences in style and theme of each phase.

Phase I

The four-armed Viṣṇu on the Mālagitti Śivālaya, Badami, reveals the characteristic attributes of Early Chalukya Sthānaka Viṣṇu, viz. *phala*, *chakra*, *śaṅkha* and *kaṭyavalambita*

hastā (Pl. 1). But the noteworthy feature here is the depiction of *gadā*, personified as a lady by the deity's side and also perhaps of *chakrapurusha*; stylistically the image recalls the central Indian art-traditions of the late Gupta period.³

Interestingly in this phase, no major sculptures of *Śayanamūrti* are noted. The theme is restricted to narrative bas-reliefs. Even in these small depictions noteworthy are the personified figures of the weapons of Viṣṇu.

Among the *avatāra* representations, major sculptures are confined to the Varāha, Narasimha, Vāmana-Trivikrama and Kṛishṇa *avatāras*. Narasimha finds depictions both in *sthaṇa* and *kēvala* aspects. A figure on a pillar in Cave I at Badami indicates not only the continuation of the seated pre-Chalukya four-armed Narasimha of the Talagunda type,⁴ but also the association of *yōgic* aspect with this type, as indicated by the presence of a *yōgapaṭṭa*. The standing Narasimha in Cave III holds personified *āyudhas* (Pl. 2). The Vāmana *avatāra* has a partially narrative depiction in major Trivikrama reliefs in Caves II (Pl. 3) and III. Rāma-Dāśarathi's independent sculptures are wanting on the walls of temples of this phase. Kṛishṇa, however, has significant representations on the Upper Śivālaya.

With regard to the *Kṛishṇacharita* scenes some remarks are necessary. The scenes include, among others, the killing of a small bird by Kṛishṇa while still a babe. So far as our knowledge goes, this incident is not found in any *Purāṇa*. But the depiction here is likely to be the same as the killing of Śakuni by Kṛishṇa mentioned in the *Mahābhārata*.⁵ Otherwise, we may safely remark that the depiction of *Kṛishṇacharita* scenes in this phase does not go beyond the *Viṣṇu Purāṇa* and *Harivaṃśa* traditions. The *Pārijātaharṇa* scene in Cave III may have derived from the *Viṣṇu Purāṇa* tradition, while the *Samudramathana* and *Amṛita* stories may have been inspired by the *Mahābhārata*.

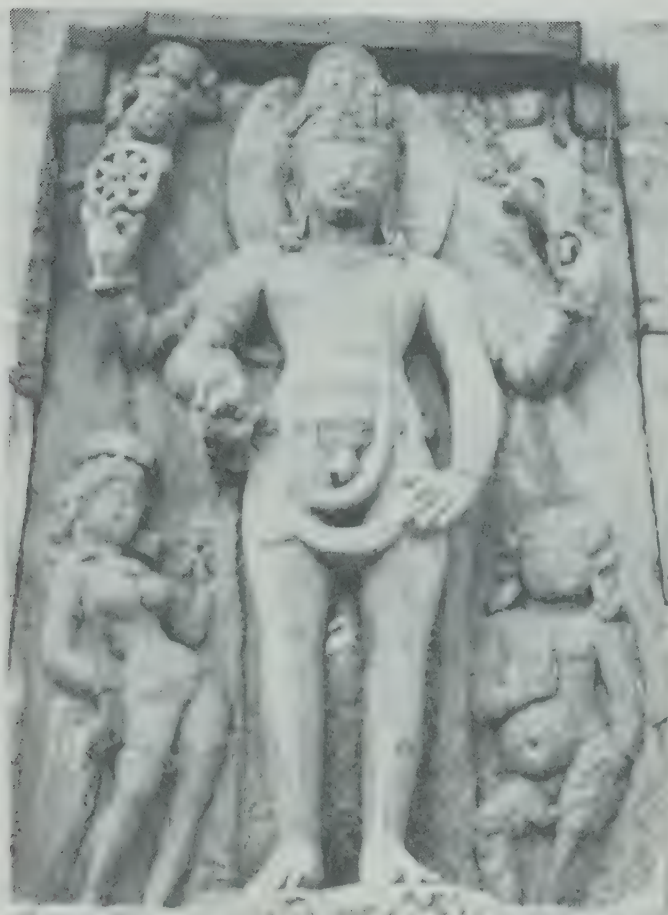
Phase II

Two sub-phases may be identified in this phase. In the earlier sub-phase we notice the continuation of certain earlier traits as also the advent of some new ones. In the later sub-phase, noted particularly on the Pattadakal temples, new features dominate. Let us consider what these are.

Phase IIa

While the four-armed *sthānaka* Viṣṇu in *samapāda* is shown with the usual earlier attributes, the depiction of personified *gadā* is continued in some cases (e.g. Lād Khān, upper shrine) and discontinued in some others (e.g. Saṅgamēśvara, Mahakuta; Bhūtanātha, niche).

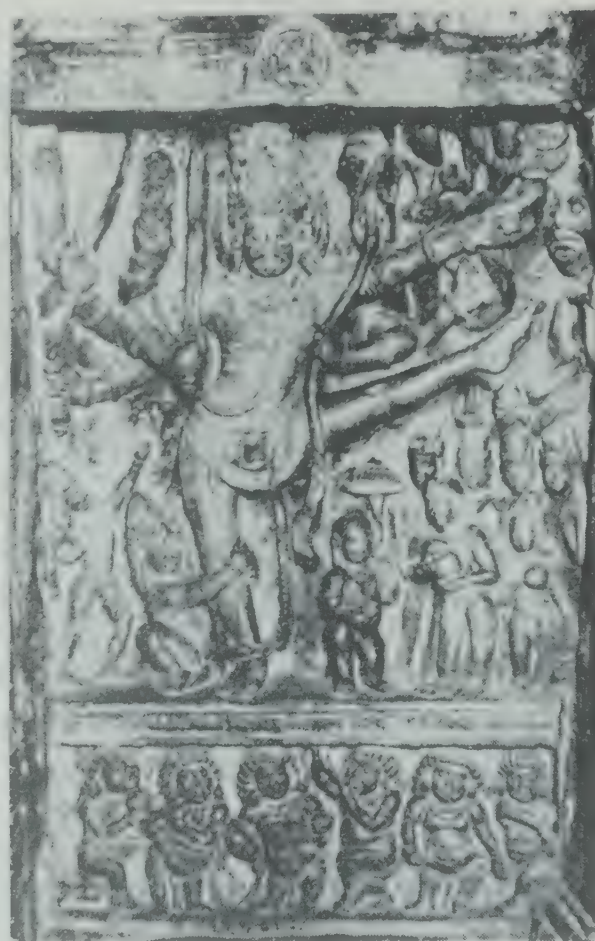
Viṣṇu on Ananta is often flanked by two ladies who obviously stand for Bhūdēvi and Śrīdēvi. In a rare case Viṣṇu is shown carrying a pearl necklace in his front pair of hands - feature frequently met with in the Nāgarāja images of the same phase. This is perhaps intended to depict Viṣṇu as Śeṣha or as the lord of waters and its wealth.



1. Vishnu, Malegitti Sivalaya, Badami



2. Narasimha, Cave III, Badami



3. Vamana-Trivikrama, Cave II, Badami

A noteworthy feature of this sub-phase is the increasing number of representations of Śeṣhaśāyī Viṣṇu. In Chikkigudi Śeṣhaśāyī is carved in the ceiling in the tradition of Phase I. Brahma is shown here seated on the lotus issuing from the navel of the Lord. There are in addition to Bhūdēvi and Śrīdēvi the figures of Kaiṭabha and Madhu and the personified weapons of Viṣṇu. The Garuḍārūḍha Viṣṇu image in the *dēvakōshṭha* of the Durga temple, Aihole, has one of his hands in *abhaya mudra* and is flanked by personified *gadādēvi*. Stylistically it has been shown to belong to the Malwa art-tradition of c. 700 A.D.⁶

Among the *avatāras* of Viṣṇu we find considerable decrease in the depictions of Varāha. Bhūdēvi is shown always as seated on the left arm of Varāha. The Narasimha *avatāra* has its depictions both in *sthaupa* and *kēvala* aspects. The Durga temple *dēvakōshṭha* image recalls the Cave III example though *āyudhapurushas* are absent here. The representations of *sthaupa* Narasimha on a pillar in the Durga temple and the two-armed *kēvala* Narasimha on a pillar in the Mallikārjuna temple, Aihole, possibly point to the belief that Narasimha resided in the pillar. The Vāmana-Trivikrama carving in the Chikkigudi ceiling again follows the Cave III tradition. But in the Huchchappayyagudi this theme exhibits certain new features: (i) depiction of Garuḍa belabouring Śukra and (ii) depiction of Trivikrama as having raised his leg above the shoulder level.

The depiction of Gajēndramōksha in a major panel on the Viśvabramha temple in Alampur (A.P.) is again significant.

Phase IIb

The discontinuation of the tradition of depicting the personified weapons of Viṣṇu in *sthānakamūrtis* is a noteworthy feature of this sub-phase.

In the Garuḍārūḍha Viṣṇu image of Gaḷaganātha (Aihole) and Rāmalingeśvara (Hunagund) temples, the appearance of *padma* as an attribute in the hand is significant. Both the sculptures show impact of the "northern" features.

The popularity of the Śeṣhaśāyī Viṣṇu continues. However, the tradition of showing *āyudhapurushas* is discontinued. One example, viz. the one in the ceiling of the Pāpanātha temple, Pattadakal, seems to depict *yōgaśayana* aspect of Śeṣhaśāyī.

So far as the *avatāras* are considered, the Varāha form continues to have its infrequent depictions. Narasimha, mostly in his *sthaupa* aspect, is represented frequently on pillars. In the Vāmana-Trivikrama images, we not only notice Garuḍa belabouring Śukra, but also Viṣṇu's leg being raised above the level of his head. Dāśarathi Rāma gains a somewhat prominent place because for the first time his sculptures are found on the walls of the temples (Virūpāksha, Mallikārjuna and Pāpanātha temples, Pattadakal). But the themes are essentially from the *Rāmāyaṇa*. There are not only striking depictions of Kṛishṇa in *Kṛishṇacharita* scenes, but also his individual feats like *Gōvardhanōddhāraṇa* and *Kāliyādamana* (Pāpanātha, Pattadakal). He is often depicted with more than two hands with characteristic attributes of Viṣṇu. In the



4. Vishnu, Mallikarjuna temple, Mahakuta



5. Gajendramoksha,
Virupaksha temple, Pattadakal



6. Gajendramoksha, Mallikarjuna temple, Pattadakal

Kṛishṇacharita narrative scenes, a new feat of Kṛishṇa, viz. the killing of Baka demon is introduced (Virūpaksha, Kāsivishvēśvara in Pattadakal). There are beautiful and prominent sculptures of Gajēndramōkshaṇa Viṣṇu on pillars of Pattadakal temples (Pl. 5-6), for the first time in Karnataka.

CONCLUDING REMARKS

From the above discussions we may arrive at the following conclusions.

The stylistic affinities of certain sculptures of I phase show clearly that there had been impact of the central Indian art-traditions during this phase. The extension of the Chalukyan empire in the northern parts of the Peninsular India, particularly under Maṅgalēśa and Polekēśi II may be viewed as one of the reasons for this. However, there are other features like the depiction of *āyudhapurushas* in *Śayanamūrtis* which recall the iconographic prescriptions of the *Vaikhānasāgama*. The myths connected with Viṣṇu such as the *Kṛishṇacharita*, *Rāmāyaṇa*, *Pārijātaharṇa* etc. more or less conform to the description of the great epics, the *Viṣṇu Purāṇa* and the *Harivaṃśa* as the case may be.

It is in phase II that we notice definite changes in the themes. Here, although the impact of the central Indian art-traditions is discerned in some examples, the trend appears to be to discontinue certain iconographic features, such as the personifications of Viṣṇu's weapons. On the other hand, some new wave makes its appearance felt. This wave appears to have resulted from the time of the first conquest of Vātāpi by the Pallavas. It brings with it the *Bhāgavata Purāṇa* traditions and perhaps also a new wave of the *Vaikhānasāgama* tradition. The depiction of *Bakavadha* in *Kṛishṇacharita* scenes, of *Gajēndramōksha*, of Trivikrama lifting his leg above the level of his head and of Garuḍa belabouring Śukra in the last one are strong indications of this new wave. For the *Viṣṇu* and *Harivaṃśa Purāṇas* are silent about the incident of Kṛishṇa's killing the Baka demon as well as the Gajēndramōksha story. It is in the *Bhāgavata Purāṇa* that these are explicitly referred to. Although some other *Purāṇas* like the *Vāmana* and *Varāha* mention the Gajēndramōksha, the *Bhāgavata Purāṇa* gives the story an exhaustive treatment in its own way. We may point out here that the latter work has been argued to be a composition of South Indian author;⁷ and one of the strong suggestions to this effect is the Gajēndramōksha story which gets a thorough South Indian touch by the fact that its hero, Indradymna, is described in this work as a Pandya king. Another indication of the impact of the *Bhāgavata Purāṇa* tradition of sculptures of the II phase is the representation of Narasiṃha as emerging from the pillar, which concept finds mention only in that *Purāṇa*. All these definitely suggest that the new wave was the result of Chalukyan contacts with the Pallavas, particularly at the close of their regime. The increasing numbers of *Śayanamūrtis* also may indicate the impact from the south.

Apart from this, we may note that the continued influence of art-style from the northern quarters also indicates some other developments. This is the depiction of *padma* also as one of the attributes of Viṣṇu. This completes the cycle of the four characteristic attributes of Viṣṇu viz. *chakra*, *śankha*, *gadā* and *padma* whose particular position in Viṣṇu's hands plays a key role

in deciding the particular form of the god among his *chaturvīṣātimūrtis*. Some of these forms occur in the north already by 6th-7th centuries A.D.⁸ In the later iconographic jargon, the Early Chalukya specimens would conform to Śrīdhara form. Then, are we to conclude that the Neo-Pāñcharātra concept of the *Chaturvīṣātimūrtis*, which became so popular in the Kalyāṇa Chālukya period, entered into Karnataka through the northern precincts of state?

NOTES AND REFERENCES

1. For recent researches on the Chronology of the Chalukyan monuments, see: Lippe A., "Early Chalukyan Icons", *Artibus Asiae*, XXXIV (1972), pp. 273-330; Harle J.C., 1972, "Some Remarks on Early Western Chalukya Sculpture", *Aspects of Indian Art*, Leiden, Ed. P. Pal, pp. 65-69; Bolon C.R., *Early Chalukya Sculpture*, Ph.D. Thesis, New York University, 1981; Rajasekhara S., 1985, *Early Chalukya Art at Aihole*, Delhi.
2. For want of space of detailed description of the images has not been attempted here. For iconographic details see my work *The Cult of Viṣṇu in Karnataka*, 1996, Directorate of Archaeology and Museums, Mysore.
3. Harle J.C., *Op.cit.*
4. Sundara A., 1977, "Narasimha Sculptures from Hosah Mahakuta and Kuppaturu: Some Early Types and Significance", *Karnatak Historical Review*, XXX/1, Dharwad, pp. 9-12.
5. Śiśupāla while disapproving divine recognition to Krishna states: "If in his Childhood he slew *śakuni* (or the bird)... who had no skill in fighting, what is the wonder?", *Mahābhārata*, II, 41.6 ff. cited by Chattopadhyaya, *Evolution of Early Hindu Sects*, p. 70.
6. Harle J.C., *Op.cit.*
7. Banerjea J.N., 1957, "Śrīmad Bhāgavata - the Place of its Origin", *Indian Historical Quarterly*, XXVII/2, pp. 138-143.
8. Desai K., 1973, *Iconography of Viṣṇu*, Delhi, p. 11.

4. THE AIHOLE SUB-STYLE OF CHALUKYAN SCULPTURE

Ratan Parimoo

I

I consider that there are noticeable differences between the Chalukyan sculptures executed directly in the rock-cut caves at Badami, in the structural temples at Aihole and at Pattadakal. I am hereby especially dealing with the sculptures at Aihole which I think are unique among these three famous Chalukyan sites of Karnataka. Of course, there are also executed in the Ravalphadi cave at Aihole some very characteristic rock-cut sculptures. These are so peculiar that they cannot be associated with any other sculptural group. But in my view the most important group of sculptures at Aihole are the reliefs on the ceiling slabs which are still found intact in many of the temples, but which are hidden in the darkness which permeates the interiors of most of these temples. They are also missed due to the reason that one has to look up and tilt one's head upward, in order to be able to see them, which normally we do not have the habit of doing. Moreover, possibly due to weather effects or excessive burning of oil and ghee lamps inside the *garbhagriha* and *mandapas* of these temples a thick black soot has covered these sculptures, making them further invisible to the onlooker. Photographing these sculptures is also difficult even for a good professional, since it is not possible to get tonal gradations. Therefore the exceptional quality of these ceiling relief slabs has not received much attention through publications.¹ The other sculptures of the temple architecture namely the deities on the niches and the pillar figures, too, have been cursorily discussed, as often it is the chronological sequences and temple types which have dominated the specialists discussions.²

In the case of the Aihole sculptures, I have already suggested three variations even if we may use the term Aihole sub-style to distinguish it from the sculptures of the other two sites, namely Badami and Pattadakal. As this is a limited exercise in focusing on essentially the stylistic matrix of the sculpture at one site, although through perhaps two centuries, it will not be possible to go into very precise dating of these and since the matter of dates is intrinsically linked with the actual construction of the temples.³ It will be noted that the qualities of sculptures and the possible guesses of their dates will conflict with the dating given to the temple construction. For example, in my view certain sculptures could be of 6th century when architectural specialists would consider the temple to have been constructed during the 7th century.⁴

The first question before us is as to when did the sculptural activity begin in Aihole. It seems to have begun from a clean slate since there are no precedents in this region. We are also told that civilization was brought to the Malaprabha river valley area by the Chalukyan rulers, the first of them was Pulikesin I who constructed a fort at Badami in A.D. 544 and the brother of whose successor, Mangalesha, got the cave shrines cut in the boulders in A.D. 578.⁵

Aihole is recorded as a flourishing town of traders and with the discovery of some plinths of brick temples, some scholars suggest the urban activity at this place to have started during the 5th century. I am inclined to think that some sculptures were carved during this century, that is even preceding the Badami caves, e.g. in the Lad Khan temple, even if the earliest inscription available from Aihole is the one from Meguti hill temple (i.e. A.D. 634).⁶ The sculptures at Badami dating from second half of the 6th century already have distinct characteristics and maturity although a conspicuous robustness indicates the vitality of a beginning stage. Before discussing Aihole sculptures it will be relevant to, first, refer to some aspects of the activity at Badami and the Gupta influence.

II

Influences from Madhyadesh on Chalukyan Sculpture:

Comparison with the art of Madhyadesh is warranted because the Chalukyas were followers of Brahmanism and therefore they must have looked to Brahmanical monuments for their sources and prototypes. This also rules out the possibilities of much dependence on Ajanta but more positive links with such monuments as at the Gupta sites of Deogarh and Udaigiri. That this might actually have been the case could be proved by trying to trace such influences on Chalukyan sculpture which could have originated from Madhyadesh. This plausibility is further strengthened by the recent re-interpretation of some of the key Chalukyan inscriptions upholding their claim that their ancestors hailed from Ayodhya in Uttar Pradesh from where they migrated to Deccan.⁷ Like the Southern and Northern temple styles which co-exist at Aihole during the 6th and 7th centuries, there are also sculptures with northern and southern elements in which case Badami should also be included because of its late 6th century date. Northern elements here would refer to Madhyadesh and thereby the implication of Gupta influence. However, a distinction has to be especially noted that whereas the Chalukyan sculptors were at the receiving end so far as northern influence is concerned, but may have been actually originators of elements and features which got eventually established among the southern characteristics. Therefore I think post-dating of some Badami sculptures to allow possibilities of Pallava influence is not a sound reasoning which we shall again take up for discussion.⁸

Pattadakal is left out of discussion here because most of the temples and sculptures there, are undoubtedly executed during the 8th century and the arguments applied to the Aihole and the Badami sculptural and architectural developments have no relevance to the sculptures from this site.⁹

Flying Figures:

A brief analyses of the flying figures is useful for an understanding of the influence from the art of Madhyadesh or Malwa of the Gupta period on the Chalukyan sculpture. The celestial flying figures, usually a couple, the male figure leading his female partner, is a frequent motif

on the ceilings at Badami and Aihole, which can be traced back to a Gupta example from Sondhni. The suggestion that the Gandharva couple is air-borne is indicated by turning backward the legs of both of the figures as if they are freed from the gravitational pull. An interesting detail is the way scarf or *odhni* is held in the upraised hands of the female figure, creating a sort of semi-circular arch above her head as if they are gliding through the mid air. As the male figure is shown little larger in proportion it further enhances the effect of forward movement which is supported by the opposing directions of the figures and the curves of the fluttering *odhni*.¹⁰

In spite of the rhythmic effects of their contours the Gupta period flying couple surprisingly has still the residue of the archaic style in the rather flattened treatment of their frontally placed torsos. To analyse the gradual change in the posture and the adoption of this motif at Ajanta, Badami and Aihole through 6th and 7th centuries can be an enlightening exercise. We discuss here one example from Badami Cave I, datable to the end of the 6th century. The male posture, especially the leg positions, very nearly approaches the dance stance of both Garuda *sthana* and *vrishchika*, as described in the Sanskrit texts.¹¹ On his left leg which is bent backward is shown seated the female partner, as is evident from her leg positions. Thus the male figure appears gliding through the air whereas the female figure very lovingly clings to her male partner, clasping him with her right hand causing beautiful flexions in her torso, as she turns just slightly from left to rightward direction, a challenging and difficult contour-line for the sculptor to handle. Moreover, the bodies of the figures are much fuller, giving almost the effect of flesh and on the faces of both, there are eager responding smiles. The female figure continues to hold the arched form of the fluttering *odhni*.

The third example of the celestial couple flying in air is from Aihole and would be from the early 7th century according to the kind of stylistic progression being suggested here. The pair has an effect of greater movement as the female figure too is shown in the flying posture, like her male partner, that is, both their legs are curled up. Here the diagonally placed male torso has a complex twist rightward as he responds to the gesture of the female partner, who seeks the support of his shoulder on which to rest her left elbow. The *odhni* is hung over her shoulders and is not now held in hands. Their contour lines overlap and commingle in a kind of rhythmic web. These celestial flying couples are appropriately depicted on the ceiling slabs, therefore their legs are horizontally arranged in keeping with the restrictions of the thickness of the block but the certain stiffness one noticed in the Gupta period example has been completely overcome, in agreement with the general characteristics of the early 7th century Aihole style.

Some comment is necessary on the origin of the motif of the flying figures in Indian sculpture especially because it has been suggested that the flying celestial figures in the Gupta period have been derived from Roman sculpture.¹² In the Roman reliefs often female nudes are shown as if air-borne with their legs stretched backwards and a fluttering shawl held by two hands which makes an arch-like curve which is similar to the way the *odhni* is represented by the Indian sculptors. I think that we should not overlook the fact that male and female figures called by different Indian terms like Gandharva, Kinnari, Maladhara etc. which are known as demigods

residing in air (Khechar) are frequently depicted in the Buddhist monuments from 2nd century B.C. onwards, hovering over the *stupa* shrine and later on over the personified deities, that we need not look for their origin outside the sphere of Indian culture.¹³ Furthermore, the couple figures and the dance-like stances in which they are depicted, have no parallel in Roman art. The similarities in the depiction of the flying *odhani* with the Roman versions need not be the cause for denying any originality to the Indian sculptor for the motif which he was so fond of.

Comparison of Varaha figures:

The icon of Varaha is depicted in several Chalukyan monuments and the precedent is again from the Madhyadesh or Malwa region of the Gupta period. Theri-anthropomorphic Nr-varaha images therefore could serve as a very relevant material for comparison and analysis which could throw further light on the influence from Central India as well as the internal development within Chalukyan sculpture. The earliest Varaha images are in the Badami Caves II and III executed by around 578 A.D. which follow in stance and in their robustness those from the Gupta sites of Udaigiri and Eran.¹⁴ The Varaha stands in *alidha* which is the warrior's posture, where the left leg is bent at the knee and placed on a higher support, for example, the snake coils of the Nagaraja (or Sheshanaga as he is so identified due to the recommendation in the Vishnudharmottara Purana). The other leg is held tense which makes a sharp oblique contour in continuation with the torso. The Varaha is only two-handed and neither of these are actually touching the Earth Goddess whom the Varaha rescues. On the other hand she supports herself by hanging on to the boar's tusks. The right hand of Varaha is held *katyavalambita* and the other is placed on the left knee. In all the Chalukyan Varahas the tense stance of the right leg and the position of the right arm is maintained as in the Gupta prototypes. The change and variation is in the treatment of the torso and the placing of the Earth Goddess. And of course, Chalukyan Varahas are four-handed, the extra upper two arms holding *chakra* and *sankha*, a new feature which is significant in the South Indian Vaishnavite iconography.¹⁵ Perhaps Chalukyas could be credited with having first evolved this feature which was consistently adhered to by the South Indian artists for Vaishnavite images. The Chalukyan artists at Badami devised a different way of carrying the rescued Bhudevi, who instead of helplessly dangling from the tusk, is now given a support under her feet by Varaha's left hand as advised by Vishnudharmottara Purana, which also recommends that left hand should hold the *sankha* which is given to the additional left hand, which apparently provides further support to Bhudevi in the way it is placed behind her.¹⁶ In both these reliefs Bhudevi stands gracefully while bending towards Varaha's shoulder or snout. Only two out of Varaha's four hands hold the two weapons - *sankha* and *chakra* - instead of the prescribed four. The *vanamala* has been shortened compared with the Gupta Varahas. Badami sculptors have improved the neck which is now a bit elongated which was rather thick-set in the Gupta Varahas.

In the subsequent two versions of the Nrvaraha from Aihole Durga temple and from Mahakuta, there are significant changes in conformity with the stylistic progression being propounded here. The *chakra* is held in the right hand as before, but now in the *prayoga mudra*,

that is, it is held with two extended fingers, instead of gripping it on the rim by passing the fingers through the spokes of the wheel.¹⁷ This is presumably a later feature which again serves as the prototype for subsequent South Indian Vishnu icons. Another significant change is in the manner Bhudevi is placed, who is now confidently perched on the upper part of Varaha's left arm which is folded at the elbow. However, in both the versions slight variations in the seated posture of Bhudevi has been devised. Moreover, the way Varaha sniffs her, as it were, with his snout, a subtle intimacy has been suggested. The extra left hand holds the *sankha*. The left bent knee of the *alidha* stance is given a greater thrust, echoing the projecting left elbow, and resulting in a slight modification in the contours of the torso, imparting the figure a greater animation than the Badami Varahas which makes them look less robust. These two images could have been executed just before the close of the 6th century.

Mahishasuramardini:

From Udaigiri comes the motif of Mahishasuramardini in which the hind part of the Buffalo demon has been lifted by the Devi while his head is pressed down. This diagonal position of overpowering the Buffalo demon is considered to be an early feature retained by the Gupta sculptors and it is this that has been adopted by the Badami sculptors in Cave I.¹⁸ However, there are certain adjustments made by them like reducing the number of Devi's hands from twelve to only four giving prominence to the two Vaishnavite *ayudhas* that Durga is holding, namely *sankha* and *chakra*, held in the same order as in the Varaha image, which is one more of the contribution Chalukyas have offered to South Indian iconography. In the Badami Mahishasuramardini relief, the Devi has lifted the Buffalo demon by the tail and the lance has been pierced through the neck instead of through his back as at Udaigiri. In keeping with the style of the other Badami sculptures, the Devi here is modelled rather in heavy proportions. This feature has changed so markedly in the subsequent version at Aihole, that it convincingly conforms with what we have argued as the second phase observed in the gallery sculptures of the Durga temple. Here the Devi is in a majestic stance as she triumphantly looks up with the overpowered Buffalo demon meekly crouching in front, whose posture is now changed, who is sitting on his hind part and lifts his neck and head towards the Devi. The Chalukyan artists have reduced the relative size and rather miniaturized the Buffalo demon. Devi's body has the same easy articulation like the other sculptures of this phase. She is eight-armed, with one right hand she pierces the lance through Buffalo's neck, in the other two right hands she holds the lotus and *chakra*, whereas in the two left hands *sankha* and *ghanta* are clearly visible. The *ghanta* is not the bell of victory but symbolizes the *nada brahma*.¹⁹

Adaptation of Ayudha Purushas:

Adaptation of *ayudha purushas* is yet another practice that one can observe in some of the Chalukyan sculptures, the source of which is again the Gupta period sculptures at Udaigiri and Deogarh. The four-handed Vishnu in the *devakoshtha* of Malegitti Shivalaya, Badami, is surrounded by on his right the Gada-devi and on his left by Garuda. The upper two hands are

holding *chakra* and *sankha* along with their human personifications. In the sculpture of Malwa, generally *ayudha-purushas* are depicted at the ground level that is which are associated with the lower two hands.²⁰ In this sculpture, this particular aspect is unusual, that is *ayudha-purushas* are associated even with the upper two hands. The Gada devi's hair style is topped by the shape of the club. She has a more articulated *tribhanga* (dehanchement) than its counterpart, who is one of the *ayudha-purushas* accompanying the Sheshashayi from Dashavatara temple at Deogarh. Although the image of Malegitti Vishnu is depicted standing in *samabhanga*, very much akin to those at Badami cave III, but the fleshy treatment of his thighs makes it closer to the standing Lakulisha image of Mahukuta. In the *devakoshtha* containing the image of Shiva, on his left is depicted *trisula purusha*, since he also supports the actual trident on his head, a feature found in Gupta period sculpture.²¹ Once again Gada devi is portrayed in the Hari-Hara image set up in the gallery of the Durga temple, which belongs to the Phase II group of Aihole sculptures, co-eval to which are also the Malegitti temple deities mentioned above. Thus it may be observed that the motif of *ayudha-purushas* is absorbed in Chalukyan sculpture a little later than the absorption of other influences from Malwa.

Comments on the Theory that some of the Badami Cave III Sculptures are carved in early 7th century:

The theory that a group of sculptural figures of the Badami Cave III have been carved after the inscribed date of 578 and linking it to the Pallava invasion of Chalukya territory around 625 A.D., is quite surprising when one carefully observes these rock-cut sculptures.²² Of course to claim that these sculptures are of a little later date need not be objectionable, inherently, but to make them dependant on Pallava invasion, is not borne out by close stylistic scrutiny. Even iconographically the Ashtabhuja Vishnu need not have anything to do directly with the descriptions of this form of Vishnu in the Tamil Alvar poetry, because there is already an Andhra precedent of Ashtabhujaswamin from the 3rd century.²³ We may concede that all the sculptures in the Badami Cave III were carved in two phases but I do not see any significant stylistic change in the great Trivikrama relief or in the Ashtabhuja Vishnu which are supposed to be carved at a later stage, because the heads of the icons in each of the reliefs bear a characteristic *siraschakra* motif, not depicted in the sculptures executed in the first phase, and also because the earlier reliefs include a narrow frieze of dwarfs at the base, not found in the case of the latter group. However, I must point out that the latter group of sculptures are larger in scale which gives them a tremendous monumentality and this could be done by incorporating the portion of space into the area occupied by the main icon, which would have been reserved for carving the frieze of dwarfs. It can be argued that after carving the first few sculptures, the Badami sculptors now felt bold enough to attempt a larger scale which would also be befitting the vast dimensions of the cave. But in terms of movement and also the quality of the treatment of the body especially the effect of the flesh, this second group of sculptures is not markedly different than the first. If we look carefully, the Trivikrama of Cave III at first may appear overwhelming but when compared with the Trivikrama of the Badami Cave II, the slight flexion at the waist of the latter is noteworthy, which not only adds to its naturalism, but also relieves the effect of rigidity of its larger

counterpart. There is indeed ground to consider this type of sculpture from Badami Cave II to have been executed little later than the gigantic once from Badami Cave I, phase II, even then I would hesitate in placing them beyond 600 A.D.²⁴

III

Pillar and Wall Figures in the Aihole Temples:

The wall figures are intrinsically related to the architectural structure of the Aihole temples which are also the first experiments in the Malaprabha valley to relate sculpture to the fabric of the temple. That they should be standing figures so that they align with the verticality of the walls or of the pillars or of the specially provided niches, was the formulation devised by the *sthapatis*. These sculptures do not appear as superfluous decorations added on to the edifice, but both the structure as well as the sculpture organically bind with each other.

It logically follows that these sculptures were evolved together with the beginning of temple construction itself. Therefore my thinking would conflict with those who consider some of the temples to be of later date, whereas stylistically the sculptures of which would appear to me to be among the early group of sculptures to be carved by the sculptors at Aihole. There are figures relatively stiff and barely scratched on the surface of the block, suggesting a beginning stage. But at the same time, as I have already hinted, a certain stiffness is shared by most of the wall sculptures in whichever temple they are carved, so that even here we have to be careful in suggesting the possible time sequences. Yet a sensitive eye would be able to indicate which kind of sculptures represent a beginning, and which of them indicate a gradual mastery of handling the stone block as well as the human form at the same time.

A question also may be posed concerning the lineage of the stone carvers brought to Aihole and Badami. Keeping in view the phenomenon of cutting directly in rock, one would have to think that the Chalukya would depend on Vakataka artists of the Western Indian caves. But it is not the sculpture of Ajanta, but that of the Karla caves to which the early sculpture of Aihole could be related, especially in the earthy sensuality which can be noticed in the amorous couples of the wall figures, as in the Lad Khan temple, the sculptures of which could be even datable to early 6th century or late 5th century, which also relate to the sculptures of the Konti group of temples.²⁵ By comparison, the sculptures of Durga temple are relatively delicate and sophisticated as the Vrishvahana Siva, where the figures are separated from the stone block as it were, due to modelling in distinct volumes.

Pillar and Wall Figures:

Lad Khan temple was thought to be one of the earliest temples at Aihole dating back to the 5th century. Even the Durga temple was considered not as late as it has been recently argued by some scholars, who think that it is not a 6th century but a 7th century structure.²⁶ I have looked again and again at the sculptures of Lad Khan as well as Durga temples, especially on the pillars of their front porches. Since the pillar sculptures will have to be of the same date

as that of the temple itself because these are integral to the basic structure, I think there is more reason to consider the temples earlier on the basis of the sculptural style of the pillar figures. Our referent providing the date point in relation to which the Aihole sculpture could be argued to be earlier or later, is the inscription of 578 A.D. at the Badami Cave III. Therefore assuming that the Badami bracket couples (or Mithunas) are of the late 6th century, we begin a comparative analysis between these couple figures and the couple figures on the Aihole temples.²⁷ The Badami couple figures are very graceful with slender bodies and easy movements. They are also freed from the solidity of the rock in the way the arms and legs are carved with undercuts. The male and female figures intertwine with each other creating intricate designs, suggesting a highly developed and sophisticated stage. The Lad Khan couple figures stand comparatively in stiff stances, with a slight *tribhanga* and even the proportions are rather stocky. We must recognize a gradual complexity in the three stages in the Badami bracket sculptures beginning from just the two figures standing next to each other, to the stage when the two interact with each other and the figures begin to overlap. In the third stage there is an intertwining of torsos and legs. It is interesting to note that the male figure is carved in the middle portion of the block as he has to be taller than the female figure as well as serve as stabilizing factor, to which is added the suggestion of the tree against which the couples frolic. Thus the female figure placed at the end side of the block makes most of the movements and actions, by lifting her leg, by holding the male figure with her arms and the resulting flexions in her body. The best example is the Kama and Rati bracket figure.²⁸ Thus the bracket as a basically structural requirement has been turned into an existing sculptural problem of how to relate the two figures compositionally and psychologically. Further the restrained movement of male figure serves as off-setting factor against which the female figure appears conspicuously graceful through the flexions and contortions of her body. An early attempt of this kind is made in the Mithuna couples on the two central pillars of the Lad Khan temple, especially the one on our left is relatively in a better condition. The female figure in *tribhanga* bashfully turns her head and a very arresting twist of her left shoulder takes place as the lover pulls her towards him. It is such attempts which have to be regarded as anterior to the Badami bracket figures, because the female figure here cannot yet compete with the amazing flexibility of the Badami female bracket figures. Still anterior would be the couples who are just standing side by side with the woman standing in simple *tribhanga*. Such couples are on the pillars of Konti group of temples and also on the Durga temple. On the Lad Khan pillars interestingly have been depicted standing couples with an unusually voluptuous horse-headed female figure. The couples are relatively slimmer than many of the pillar figures. Such rounded volumes are also the characteristics of some interesting pillar figures e.g. in Durga temple, where the female is pulling a crouching male figure by his hair, thus giving rise to another kind of postural relationship between the two figures.

On one of the Konti temple pillars is carved a couple, out of which the female figure is reacting, as it were, to the male partner's overtures, so that her body assumes many flexions. In the Durga temple the complex postural relationships are tried in the inner pillars of the *mandapa*. There are at least two such examples, in one case the female figure embraces the male figure

as she surrounds him with her arms while she is standing with legs spread out on either side of the extended leg of the male figure. In the other case the woman's contorted body is sagging as if under some intoxicating effect, which is supported by the male partner and this relationship establishes the postural composition of the two figures. In both these sculptural developments, it is again the female figure which creates most of the movements. In spite of postural innovations these sculptures have a transitional place stylistically, because of the heavy and ample forms even if the rock is treated to give the effect of flesh.

The view that some scholars hold, that some of the sculptures in the Durga temple have been put up later or are replacements, should not conflict with the view put forth here that there are two groups of sculptures in this temple which should also be regarded as two stylistic phases executed at two different dates.²⁹ But I will still use the 578 A.D. date of the Badami caves and place the Aihole temple porch pillars earlier and some of the figures on the inside walls of the gallery of Durga temple as belonging to the beginning of 7th century. This later group also relates to the *devakoshtha* figures of the Malegitti temple at Badami. The Durga temple figures include Siva-vrishavahana, Durga-Mahishasuramardini, Vishnu with Garuda, whereas the Malegitti temple figures include Siva and Vishnu.³⁰

The niche figures of the Mahakutesvara temple at Mahakuta belong to the turn of the 6th century as implied by the pillar inscription of 595-96 A.D.³¹ I would place these sculptures in the transitional period from Aihole first phase to Aihole second phase, which also would be datable to the turn of the 6th century. Three sculptures can be named, the Varaha, the Siva as Lakulisa and the Ardhanarisvara.³² The beautiful *tribhanga* of the Ardhanarisvara is quite matching with the *tribhanga* of the Jamuna figure on the porch of Lad Khan temple but the Mahakuta artist has added a certain liveness to the form. Similar liveness and the quality of tense swelling flesh is in the *samabhanga* figure of Lakulisa (especially in the thighs) which looks forward to Aihole phase II. I think the quality of flesh in the plastic modelling of the figures in ceiling relief slabs should be noted and is part of this evolutionary phenomenon of Aihole sculptures.

Transitional is also the Dvarapala of the Aihole Durga temple, who stands in a very pronounced *tribhanga* which is possible due to putting all his weight on the vertically placed *gada*. And the other example is on a pillar in which the male figure is catching hold of a crouching female figure with his bent knee pressed towards her. The freedom of postures of both the figures and their animation and the general effect of the softness of flesh which replaces the hardness of stone, are the features of this transition towards phase II, in comparison to the rather plain standing couples of the Lad Khan and Durga temple pillar figures.

IV

Ceiling Slabs:

The ceiling slabs are very extensive and intact in a number of Aihole temples. Four slabs from Huchchappaya Gudi are in the Prince of Wales Museum, Bombay, which reveal their pristine quality, as they are not obliterated by either dark soot or even by the effects of weather.³³

These have a uniformly distinct style, other than the important fact that because these reliefs were to cover the roofs, they had to be carved from relatively thin and wide slabs rather than heavy cubic blocks. This functional requirement has also imposed a stylistic restraint, that the figures cannot be modelled in heavy volumes nor are deep cuts possible. Therefore the linear quality predominates due to shallow relief. But the linear quality also seems to me a conscious feature of this group of sculptures because of which they definitely suggest a hallmark of a master *sthapati* or leader of a specific workshop. Because the figural sculpture carved within the temple walls is relatively heavy and full-bodied, often of secular subject-matter (like the already discussed Mithuna figures), I feel the ceiling slabs would have been the speciality of a separate workshop, which invariably required the depiction of different Brahmanical deities. The postures are relaxed, limbs stretched languorously giving rise to beautiful undulating rhythmic flow over the subtle layers of relief, be it the Sheshashayi Vishnu from the Prince of Wales Museum, Bombay, or the seated Siva and Parvati from the Huchchappaya Math or the dancing Nataraja from the ceiling of the Temple No. 9. Such a rhythmic flow through seemingly melting levels of relief layers, can only be compared with their predecessors in the Deccan region, namely Nagarjunakonda relief slabs, although the historical connections have to be established.

Adjustment of the posture to the shallow relief:

The adjustment of the seated figure so as to avoid greater depth and protrusion of limbs and to conform with the restricted thickness of the slab, is consistently followed in the ceiling slab reliefs of the Aihole temples.

Uma-Mahesvara Murti:

We will analyse a group of Uma-Mahesvara ceiling reliefs to begin, let us take up the one which I referred to above from Prince of Wales Museum. Siva and Parvati are seated in *alingana murti* in front of the couchant bull, and not on it. Parvati is seated on the left knee of Siva who has placed his left hand on her right shoulder. Siva is four-handed and as Bhara-siva he supports the *linga* on his shoulder with one raised hand. The limbs of both Siva and Parvati have been spread out horizontally as a technical necessity, so that deep relief carving is not necessary. If the knees had to protrude outward towards the onlooker, then the sculptor would have to take recourse to deep carving. That is why such posture has been avoided. Especially this is conspicuous in the sideways orientation of Parvati's knees. This gives her posture a special elegance because of the resultant flexions in her torso. As Siva and Parvati are in a *sringara* mood, Parvati is required to tilt her face towards Siva, therefore her shoulders have to be frontal but technical expediency, again, requires her knees to be placed side ways and thus technical requirement leads to a graceful posture. The torso of Siva has a slight push toward Parvati as he moves over to place his hand on her left shoulder giving a subtle intimacy to the couple. This slight flexion in Siva's torso must be specially noted as the sculptor's ingenuity, because in another situation he has depicted the human torso in perfect verticality as it was required in the portrayal of the meditating Brahma in another remarkable ceiling slab relief.

It is significant that even here seated posture is so adjusted that the limbs are shown stretched horizontally, notice the side-ward placing of both the knees, so that they do not project towards the onlooker. As mentioned already, such an orientation of the knees would have required more depth in the modelling and hence a stone block of considerable thickness.

In the Huchchappaya Math ceiling there is a prominent Siva and Parvati group, this time astride the couchant bull. Four-armed Siva is comfortably seated with right leg pendent, while Parvati, holding a lotus in her right hand, has been precariously placed on the bull's shanks. Both her knees are also stretched side ways, echoing the manner Siva's knees are stretched. Even when one of Siva's right arms is bent at the elbow giving the impression that the hand is projecting out, the entire forearm is delineated horizontally to neutralize the effect of projection.

In yet another temple ceiling, seated Siva and Parvati have been accommodated in a vertically oriented slab instead of the more convenient horizontal slab resulting in a different rhythmic structure. Perhaps because of this reason the ubiquitous bull vehicle has been deliberately avoided and the divine couple are rather too much compressed in the narrow format. Siva's knees are stretched side ways so also Parvati's, but due to the restricted width of the slab their knees have been shortened. Siva holds two snakes in the two opposite hands as in the previous relief. But in this case he is also holding a trident which is not depicted in the previous one. With Siva's one hand resting on Parvati's shoulder due to the pressure of which she is a trifle inclined towards Siva, making it yet another lyrical *alinganamurti* type.

The relief depicting Brahma from the ceiling of the same temple has similar stunted proportions as the previous one, establishing a remarkable stylistic resemblance. But it is not as graceful as the one from Huchchappaya Gudi. However, since we have been drawing attention to seated postures, here too Brahma is one leg-pendant, but with knees stretched horizontally. His high lotus seat is too conspicuous, and suits the vertical format.

Other Deities:

Two more horizontal reliefs also need to be mentioned, one depicting Brahma and the other Vishnu on Ananta. In both the cases the deities are seated, Brahma on the swan and Vishnu on the coils of Shesha. Both the legs of Brahma are stretched and bent at the knees to form what in dance texts is called the *vishakha* pose, which is prescribed for the riding position and equally serves as the appropriate posture for carving in low relief.³⁴ The leg positions are so contrived by the sculptor to give the effect of exertion of weight on the big bird. The four-handed Brahma is holding *akshamala* and water pot in two of his lower hands. In quality it evokes comparison with the more well-known relief of the same deity from Huchchappaya Gudi now in the Prince of Wales Museum, Bombay. The space in both the reliefs is conceived in such a way that the Brahma is seated in the celestial world. The effect is enhanced in the one version by the suggestion of clouds on either side of the creator god over which appear the sages who offer their worship. The arrangement and postures of these surrounding figures are very imaginatively delineated, for example, one sage on the left side is depicted from the back view which serves

as a counterpoint to the other worshipping sage on the right side who is placed frontally. Brahma's vehicle, the swan, elegantly raises its neck towards its master. The composition consists of vertically oriented curves going up and down the surface. There are fewer counterbalancing curves provided by the horizontally placed knees and shoulders.

In the other relief depicting Brahma there is an effect of greater movement which flows from left to right as well as diagonally. Brahma's figure spreads sideways and links with the upper row of worshipping sages whose legs are placed in such a way as if they are flying in the sky providing for diagonal elements and contributing to the overall movement. The lower row of worshipping figures are seated next to Brahma's feet thereby establishing a kind of stable base for the overall rhythmic flow.

The seated Vishnu on Ananta relief is infused with the same kind of overall rhythmic flow which moves horizontally as well as diagonally, as if it were a companion piece to the other relief discussed above. Here all the four adoring figures symmetrically placed on either side of Vishnu, are depicted in diagonal stances with leg positions typical for flying figures. Curved clouds are suggested in the spaces behind them carved in very low relief. This establishes the celestial sphere and also contributes to the effect of movement. The upper two adorning female figures holding lotuses in their hands might represent Sridevi and Bhudevi. All the figures have frontally stretched limbs, parallel to the slab plane conforming to the consistent quality of these slab reliefs.

Even in the reclining postures, the sculptor has made appropriate adjustments, keeping in view the constraints of the thin stone slab. There are two such images of Sheshashayi Vishnu, one from Huchchappaya Gudi temple which is in the Prince of Wales Museum, Bombay and the other in situ in the Konti Gudi temple ceiling.³⁵ The artist has taken the view-point as if one is beholding an aerial view (or top view) of Vishnu stretched on the coiled bed of Shesha, which is apparently floating in the waters of the ocean. However, this has been placed in the reverse way in the *mandapa* ceiling, that is we are looking at the image from below. But that does not change the basic arrangement. It is important to note that if Vishnu is placed as being viewed from normal eye level then the onlooker would have a side view of his reclining body as it is carved directly on the rocks at Udaigiri or Mahabalipuram. This is a masterly realization on the part of the Aihole artist while conceiving how to delineate the Sheshashayi image on the ceiling.

The two ceiling slabs although from two different temples, must be of the same date if not by the same sculptor, the stylistic features are so identical. In both the sculptures the undulating contours possible in a reclining posture are fully exploited to create a rhythmic flow horizontally punctuated by occasional diagonals, like the bent elbow on one end of the rectangular slab to the crossed legs in *swastika* formation at the other end. The coils of the snake bed cut across the horizontal orientation of the reclining Vishnu. Supplicating Garuda, in composite form, is placed near the right foot of Vishnu. The most characteristic aspect of this image type of Sheshashayi Vishnu is the placing of the *ayudhas*. The *gada*, sword and *chakra* are kept on the right side of Vishnu and the *sankha* on his left side. It is further noteworthy that at this date, sword is the fourth weapon and not the lotus (*padma*). Moreover, none of the *ayudhas* are held

by Vishnu in his hands. We have observed elsewhere in Chalukyan sculptures, the adaptation of the Madhyadesh (or Malwa) iconographic characteristics namely *ayudha purushas* depicted along with the image of Vishnu.

To this discussion on various images in the Aihole sub-style of sculptures, in particular the style of the ceiling reliefs, I would like to include the well-known Lajjā-Gaurī type but specifically the one which was found in Nagaral and is now housed in the Badami Museum. Nagaral is situated on the other side of the Badami hill but this particular image of the nude goddess carved in stone shares many stylistic features with the Aihole ceiling slabs of the 7th century. Its iconography and posture has often been described. It has no human face but instead a circular full blown lotus, which is termed as *Sahasrara* by Stella Kramrisch who also called it *Aditi Uttana-pad* because of the manner in which the knees are spread out.³⁶ This very posture, namely sitting on its haunches and knees placed side-ways, exposing the entire torso, almost conforms to the kind of adaptation of the postures of human figures that we have noted as the characteristic feature of the Aihole ceiling reliefs. As the breasts and belly are exposed one could note the treatment of soft flesh sagging slightly downwards, a remarkable naturalistic observation by the Aihole sculptors. This also suggests vertical installation of the deity. The emphasis on linearity is equally conspicuous with the two arms bent at the elbows echoing in upward direction the downward thrust of the legs.

Clues for dating of the ceiling slab reliefs:

The ceiling slab reliefs that we have been analysing are from those temples which do not have inscriptional data. Therefore any kind of guesses are possible. So far, there have been guesses from architectural point of view but without adducing convincing arguments. I think sculptural styles of these sculptures which belong to that particular temple should also be taken into consideration, granted that the sculpture could be placed subsequent to construction or it could be a replacement. However, pillar sculptures and such wall sculptures which are intrinsic to the structure, have necessarily to be of the same date as the temple. But otherwise also even the ceiling sculpture could be of the same date as these would be sculpted as part of the total organization of temple building.

Stylistically, the Huchchappaya Gudi reliefs are very developed and mature, yet there are not enough such examples which could be considered as earlier attempts. While much of sculptural activity at Aihole belongs to 6th and 7th century, it is not necessary that most ceiling slabs because of similar stylistic quality and excellence could be placed in 7th century.

A close-up photograph of the Vrishavahana Siva from Huchchappaya Math shows a number of crudely carved portions like the bull's face.³⁷ Moreover, its relief undulations do not have the smoothness of those from the Huchchappaya Gudi temple nor their rhythmic flow. This prompts us to place it in the late 6th century and is perhaps one of the earliest ceiling slabs.

Huchchappaya Gudi reliefs, besides possessing a remarkable consistency in style and quality, also have an interesting feature in the characteristic way the knot of the *dhōti* of the male

deity is carved, the two ends of which curl out quite conspicuously. The curls of the *dhōti* knot are also found in the male figures of another group of ceiling slabs in vertical format. The Sheshashayi slab from Konti Gudi, although apparently more complex in its design compared to the one from Huchchappaya Gudi, is actually very close to it in its lyrical flow of the contour lines. It is broader in width and therefore additional motifs are incorporated like the pair of warriors, perhaps the *asuras* Madhu and Kaitabha, and four *gana* like figures, one of them a female on either side at the level of Vishnu's waist, which could represent the *ayudha purushas*. Furthermore, here too there is the same type of the curled knot on Vishnu's *dhōti*. Perhaps all these reliefs with similar *dhōti* knots and lyrical quality could be from one workshop, and belong to one date bracket, may be second half of 6th or 7th century. In the subsequent phase could be placed the other group of horizontal slabs like the seated Vishnu on Ananta from Temple No. 7, which do not have the typical *dhōti* knots but yet continue the lyrical quality.

V

Reliefs depicting Dancing Siva and Raval Phadi Cave:

The ceiling reliefs depicting dancing Siva in the Aihole temples are among the earliest such depictions after the one directly carved on the live rock at the Badami caves, which dates to the last quarter of 6th century, and at the Raval Phadi cave at Aihole. These reliefs also happen to contain images in standing postures, some of the others that we discussed so far were in seated and reclining postures. The *chatura* posture is first depicted at Badami in the live rock where the dancing Siva raises the heel of his left foot so that the toe just touches the ground.³⁸ As a result the left knee protrudes further to the left and a sharp flexion occurs at the waist. The left arm cuts across the torso and thereby links with the movement of the legs. The sculptor of the Raval Phadi cave at Aihole has chosen the posture where the toe of the right foot is touching the ground.³⁹ As the left hand does not overlap the torso, the sculptor has created an interesting counterpoint in Siva's stance of the left leg which continues the surge of the curve joining with the torso and is further accentuated by the raised arms, whereas on the right hand side the knee is suddenly pushed out. This posture is known as *parivratā karana*.⁴⁰ The sculptor of the ceiling slab at the Aihole temple (actual temple not verified) preferred the Badami cave posture of Nataraja but has surpassed the sculptors of both the rock-cut Natarajas in delineating the posture in a more easy and spontaneous manner with pronounced flexions at the right hip and the left shoulder which enhances the effect of the articulation of the body. It is this effect of pronounced movement and easy grace which is seen in the next Aihole ceiling slab from Huchchappaya temple (or Temple 9) which continues in similar ceiling slabs from Pattadakal of the 8th century. The Pattadakal reference is relevant as it gives an upper limit for dating, namely early 8th century. The first ceiling slab from Aihole which I discussed above also contains the feature of the *dhōti* knot thus linking it stylistically with the early group of ceiling slabs. The later ceilings from Aihole suggest that these contributed to the emergence of the Pattadakal sub-style.

In the first Aihole ceiling slab, Siva's eight arms are distributed like a halo around the upper part of his body, while Parvati stands in *tribhanga*, as a foil against Siva's dancing stance. In

the Temple No. 9 Siva is dancing in greater abandon but reverts back to the Raval Phadi Nataraja pose. He moves his eight arms corresponding to his torso and vigorously swinging in his necklace. Parvati stands watching and interestingly holds a child tucked on the left hip as her right hand rests on a female *gana*. The sculptor of the Pattadakal Nataraja, though this image is close to that of the earlier Aihole version, prefers less number of arms, namely, only four, thus on one hand giving the appearance of simplicity, which is offset by the sharp delineation of Parvati's coiffure, ornamentation, *dhoti* folds and Siva's waist ornaments.

The Raval Phadi rock-cut cave Nataraja at Aihole adheres to the wall, that is if we follow the contour lines of the posture, they seem almost equidistant from the background plane of the rock, i.e. the whole body is absolutely parallel to it. The sculptor of this cave has concentrated on the dance movements of the figures which include the aristocratic looking Matrikas in dance stances proudly keeping in step with the divine dancer. Curiously, the high crowns which they are wearing make them appear a bit disproportionate. But all the same this cave represents a break-through in establishing movement which perhaps inspired subsequent mastery of body kinetics as in the first Aihole ceiling slab reliefs, depicting Nataraja where the hip and shoulder are sharply pushed in opposite directions. But the ceiling Nataraja from Temple No. 9 has flexions of the body projecting towards several points in space and varied levels of relief in relation to the background plane (even his necklace is swaying) completely freeing it from the rock surface, very much like what is achieved in the relief depicting flying Gandharava couples who are truly air-borne and released from the bondage of the rock.

Having already commented on the Nataraja from the Raval Phadi cave, we may add some further remarks on its sculptural style. Concurrently with the pillar figures and ceiling slabs for the structural temples, work was going on in this solitary rock-cut cave at Aihole. These sculptures are quite apart from the other temple sculptures at this place, of course, one reason being that these are the only ones directly carved in the rock. While the sculptor has successfully carved the ebullient majesty of the dancing Siva, whose body and limbs are zestfully spread out over the rock leaving out little space for the dancing Matrikas who are cramped within it, putting a restraint on the freedom of the sculptor. However, the high crowns although, appearing at first superfluous, perhaps because of their upward thrust, contribute to the quality of the articulation of the Matrikas even though they do look a bit attenuated. Notwithstanding some oddity about the awkward movements of the dancing Matrikas accompanying the Nataraja, there are some other sculptures like the Ardhanarisvara and the Dvarapala figures, which reveal the sensitivity of the same sculptor -- for I think this cave is the handiwork of one single crazy artist. These sculptures can be placed at a stage when the sculptors were gaining a lot of confidence, mastery of movements of the human body as well as a certain clarity regarding the classicality of the human form as observable in the uniformly slender and tabular units in which it is treated. The quality of the rock is retained by letting the chisel marks be seen as they curl around the cylindrical limbs. But such striations also serve as the suggestion of folds in the depiction of the *dhotis* worn around the waist and thighs.

One clue to the function of the cave and its date of execution has been possible due to recent discovery of some name inscribed on the rock altar beneath the sculptured Nataraja, which really reads as Sri Rana vikra (.....). According to K.V. Ramesh this is to be restored as Ranavikrantan, which was the second name of Mangalesha.⁴¹ Moreover, even the name of the cave seems to have derived from Rajakula-Pratima-griha, thus the Raval Phadi was conceived as a royal portrait gallery or a memorial cave in which Mangalesha placed himself as a deified king. The Nataraja flanked by Matrikas answers the description of Chalukyas claiming "to be protected by the seven mothers who are the mothers of all the seven worlds." It is surmised that by around 610 A.D., a struggle for succession to the Chalukyan throne took place between Mangalesha and his nephew, who had come of age by then, and who according to the Meguti hill temple inscription of Aihole (635 A.D.) took over as emperor. Historians refer to him as Pulakeshi II.⁴² Presumably, thus the Raval Phadi cave could have been carved during the first decade of the 7th century. This is further supported by the fact that the Mahakutesvara pillar inscription giving the date 995-96 A.D. was recorded during the rule of Mangalesha.⁴³

One may also mention that there are at least two ceiling reliefs which have certain stylistic kinship with the Raval Phadi rock-cut reliefs. Happily these ceiling reliefs are detached from the respective temples and are available for a good look, but unfortunately they are not of very high quality. They have certain crude and archaic elements especially in the postures of figures, the limbs of which have similar tabular quality and treatment of the *dhoti* as at Raval Phadi. The quality of flesh in the modelling of the body has not yet emerged. Both of these reliefs depict Vishnu, one seated on Ananta and the other riding in *vishakha* pose on the personified Garuda.

CONCLUSION

The Chalukyan sculptures of Badami and Aihole have often been bracketed with the sculptures of Gupta period and are accepted as part of the phenomenon of classicism which was ushered in northern and central India during the 5th century.⁴⁴ There are no antecedents of sculptural activity in this region prior to 5th century. That is why the references are made to activity of the Western Indian caves and to the Gupta sites in Madhya desha. A few comparisons with some central Indian sculptures have indicated a direct relation with the sculpture of this region rather than of the caves of Western India, nor even Ajanta or Elephanta. The development of sculptural style at the Chalukyan sites as suggested in the above analysis begins at Aihole, is taken up at Badami, and in turn is readjusted to the temple structures at Aihole. Aihole sculptors adopted the sculptures to the pillars and walls but unusually also devised the ceiling slab reliefs. The course that the sculptural development has taken is unique to this region even though here too a certain elegance and beauty emerged especially noteworthy in ceiling slabs, so as to echo the qualities of the Gupta classicism.

A certain linearity in the figural style which leads to complex rhythmic maze in the relief compositions is one of the regional features. Furthermore such linearity combines with a plastic modelling of the figure, so that the initial inert rockiness gives way to softer and meatier effect

of the flesh without making the figures appear flabby or over-sensuous. The heaviness imparted by the materiality of the rock to the volumes of the figure is replaced by this rockiness transforming into melting fluid flesh. Simultaneously the postures and movements of the figures are so devised as to infuse in them their own sophistication and attenuation to hold as a counterpart to the Gupta classicism. These qualities remain consistent during the 7th century in most of the ceiling slabs which represent a mature stage of development in the sculptural art at Aihole. Despite the linearity of these slabs, I am hesitant in pronouncing them to be ushering in the medieval phase. They are not only a high water mark but also the finest achievement of Aihole sculptors. Between them and those at Badami, we have here the paradigms of Deccan classicism.

NOTES AND REFERENCES

1. Harle has, in the last para of his paper mentioned below, suggested the uniqueness of the ceiling slab reliefs of the Aihole temples but has not given a detailed analyses of them. He does not give them the significance which I am proposing in this paper. See J.C. Harle, 1972, "Some Remarks on Early Western Chalukyan Sculpture," in P. Pal (Editor) *Aspects of Indian Art*, Leiden.
2. (i) S.R. Balasubramanyam, "The date of Lad Khan (Surya Narayan) Temple at Aiholi," *Lalit Kala*, No. 10 (1961), New Delhi.
 (ii) R.S. Gupte, 1967, *Aihole*, London.
 (iii) George Michell in *MARG* (Aiholi, Badami, Mahakuta, Pattadakal), Bombay. n.d.
3. In his detailed papers on Early Chalukyan Sculpture by Aschwin Lippe, he has been essentially concerned with Iconographical descriptions and comparisons, but there is no discussion on style. However, his observations on additions and replacements of icons, particularly in the Durga temple at Aihole, have stylistic and chronological implications. See his:
 (i) "Some sculptural motifs on Early Chalukya Temples," *Artibus Asiae*, Vol. XXIX (1967), No. 1.
 (ii) "Additions and Replacements in Early Chalukya Temples," *Archives of Asian Art*, 23 and 24 (1969-70).
 (iii) "Early Chalukya Icons," *Artibus Asiae*, Vol. XXXIV, 4, 1972.
4. In the case of Durga temple at Aihole, which many hold to be of 7th century, I think it could have been constructed during the 6th century and some of the niche figures could have been actually installed during the 7th century as these are free from the structural fibre of the temple. There is no compelling reason to hold that the temple could not be earlier than 7th century. Aschwin Lippe is off the mark in his paper See f.n. 3(ii).
5. Settar in *MARG* (Aiholi, Badami, Mahakuta, Pattadakal).
6. K.V. Ramesh, 1984, *Chalukyas of Vātāpi*, Delhi (For all Chalukyan inscriptions).

7. *Ibid.*
8. Such is the contention of K.V. Soundara Rajan in *Journal of Indian Museums*, Vol. XIV-XVI (1958-1960) and Aschwin Lippe, f.n. 3(ii).
9. See *MARG* (Aiholi Badami, Mahakuta, Pattadakal). According to inscriptions the Virūpāksha temple at Pattadakal was ordered to be constructed by the two queens of the Chalukyan king Vikramāditya II, during the 740's A.D.
10. Benjamin Rowland, 1953, *Art and Architecture of India*, Penguin Books, Harmondsworth.
11. (i) *Virshchika karana* is described in Bharata's *Natya Shastra*. See English translation by Monomohan Ghosh, Calcutta, 1950. *Garuda sthana* is described as *deshi sthanaka* in *Sangita Ratnakara*. See English translation (Kunjunni & Radha Bernier, Madras, 1976).
- (ii) For a general description of Badami Caves see, R.D. Banerji, 1928, *Basreliefs of Badami*, *Memoirs of Archaeological Survey of India*, 25.
12. H. Goetz, "Imperial Rome and the Genesis of Classic Indian Art," *East and West*, Vol. X, Nos. 3-4, Rome, Sept-Dec. 1959.
13. B.M. Barua, 1979, *Barhut*, Book I, II, III, (Reprint), Patna.
14. See J.C. Harle, 1974, *Gupta Sculpture*, London.
15. We have been able to study this phenomenon in Ratan Parimoo, 1983, *Sculptures of Sesasayi Vishnu*, Baroda.
16. See *MARG*, *Op.cit.*
17. See *MARG*, *Op.cit.*
18. See G. Von Mitterwallner, "The Kushana type of the Goddess Mahishasuramardini as compared to the Gupta and Medieval types," in *German Scholars in India*, Vol. II, Bombay.
19. According to Durga Saptashiti, Devi pressed the Buffalo demon by her foot and pierced her lance through his neck. *Ghanta* (bell) as one of the attributes held in one of the hands by the Goddess is enumerated in Durga Saptashiti, but I have not come across textual support concerning the symbolic significance of the *Ghanta*.
20. See in Harle, *Some remarks on Early Western Chalukyan Sculpture*.
21. See in Harle, *Gupta Sculpture*.
22. This theory is propounded by K.V. Soundara Rajan, *Op.cit.*, and Aschwin Lippe, f.n. 3(ii).
23. This well-known inscription from Nagarjunakonda has been interpreted as Ashtabhujaswamin form of Vishnu, by D.C. Sircar in *Epigraphica Indica*, XXXIV. But recently I.K. Sarma has taken the view that it should refer to Ashtabhuj Aghora murti Shiva. See his, 1982, *The Development of Early Śaiva Art and Architecture*, Delhi.
24. For illustrations see *MARG*, *Op.cit.*

25. Happily, Balasubramanyan, *Op.cit.*, had some years ago again argued for the earlier date of Lad Khan temple.
26. George Michell, *Op.cit.*
27. See H. Zimmer, 1955, *Art of Indian Asia*, New York (for illustrations).
28. *Ibid.*
29. See, Soundara Rajan, *Op.cit.*, and Aschwin Lippe, *Op.cit.*
30. See illustrations in the articles by Aschwin Lippe, f.n. 3.
31. K.V. Ramesh, *Op.cit.*
32. See *MARG*, *Op.cit.*
33. Moti Chandra, 1974, *Stone Sculptures in the Prince of Wales Museum*, Bombay.
34. *Vaishakha sthanaka* is described in Vishnudharmottara Purana, see English translation by Priyabala Shah, G.O.S. Baroda, 1961.
35. These images are discussed in Ratan Parimoo, *Op.cit.*
36. See Stella Kramrisch, 1987, "An Image of Aditi Uttanapada" in her *Exploring India's Sacred Art*, edited by Barbara S. Moller, Philadelphia
37. P. Rambach, V.D. Golish, 1955, *The Golden Age of Indian Art, 5th-13th century*, Bombay.
38. Many scholars are giving the nomenclature of *chatura* to this posture. But no such *mandala* is listed in *Natya Shastra*; instead in *Suchividha Mandala*, the initial position is described with left foot in *suchi*, which fits in with this sculpture. Same is mentioned in *Vishnudharmottara Purana*.
39. See *MARG*, *Op.cit.* (for illustrations).
40. According to *Natya Shastra*.
41. K.V. Ramesh, *Op.cit.*
42. *Ibid.*
43. *Ibid.*
44. S.K. Saraswati, 1952, "Sculpture", in *The Classical Age, the History and Culture of the Indian People*, edited by R.C. Majumdar, Bombay.

5. PALLAVA - CHALUKYA ART LINKS

R. Nagaswamy

I would like to draw the attention of scholars in this paper, mainly to the inscription of Chalukya Vikramāditya II, on a pillar, of Kailasanatha temple of Kāñchipuram,¹ which reads:

*Svasti Vikramāditya Satyāśraya Śrī Prithvīvallabha
mahārājādbhirāja Paramēśvara Bhaṭṭārār
Kāñchiyān koṇḍu Rājasimhēśvarada dhanamān
Kaṇḍu Maguḷdu
dēvargge biṭṭar
Intu biṭṭa bhaṭārāra dharmada sthitiyum
I akshraṅgaḷumāna alivār
I yūrā ghaṭigeyā mahājanamān kondāra
lokakke Sandārappār
Niravadya Śrīmad Anivārīta puṇyavallabhēna
Likhitam idaṁ
Vallabhadhurjjayar adhikāradiṁ*

The artist who engraved the inscription is named *Niravadya śrīmad Anivārīta Puṇyavallabha*.

Scholars have been pointing out quite for some years now, striking resemblance between the Kailasanatha temple of Kāñchi and the Virūpāksha temple of Pattadakal.² The Kailasanatha temple called 'Rājasimhēśvara Grha' in inscription was built by the Pallava ruler Rajasimha, around 725 A.D. There is a foundation inscription attesting to the construction of this temple by Rajasimha. The Virūpāksha temple, at Pattadakal called 'Lōkēśvara' in inscription, was built by Lokamadevi, the queen of Vikramāditya II.³ The nearby temple now called Mallikārjuna, but in inscription Trailōkyēśvara, was built by Trailokyamadevi another queen of Vikramāditya II. She was a uterine sister of Lokamadevi. There are two Kannada inscriptions on the pilasters at the entrance to the Lōkēśvara temple, which have been reinterpreted recently by K.V. Ramesh.⁴ The right side inscription states that *Guṇḍan Anivārīta Āchāri* was the architect responsible for the construction of the northern side of the temple of the great queen of the king Vikramāditya. He was thrice honoured and endowed with great prosperity, "per Cherupu" (Tamil-*Perum Chirappu*) and was also given a name of distinction Tribhuvana Āchāri. The other inscription states that the southern side of the temple was built by Sarva Siddhi Āchāri, who was thrice felicitated for constructing the Lōkēśvara temple of Lokamahadevi, the queen of king Vikramāditya, who had captured Kāñchipuram thrice. *Śrī Vikramāditya bhaṭārār mume Kāñchiyam mume parajisidor*. There are differences of opinion among scholars about the interpretation of the word *Dakṣiṇadisēya sūtradhāri*,⁵ as to whether it refers to one hailing from the southern country or points to the construction of the southern side of the Virūpāksha temple. Whatever the interpretation may be, the two inscriptions do show that two principal architects

built the temple and that one was called Anivārita Āchāri. It must be noted that the artist who inscribed the Kailasanatha inscription of Vikramāditya was the same Anivārita.

Regarding the date of the temples it has been shown earlier that the Kailasanatha temple of Kāñchi was built around 725 A.D. and the Virūpāksha temple around 743-44⁶ (according to Ramesh) towards the end of Vikramāditya's reign or more likely in the reign of his son Kirtivarman II. That Vikramāditya entered the city of Kāñchipuram, without causing any destruction to it, (*Kāñchīm avinasyaiva praviśya*)⁷ and that he returned the wealth and jewellery, to the stone temples like Rajasimhesvara, built by the Pallava Rajasimha (*Narasimhavarmanā nirṁita sila mayā Rajasimhesvarādī devakula prabhuta suvarṇa rasi pratyarpanoparjita punyah*) would show that he was astounded by the beauty and wealth of the Kailasanatha temple of Kāñchipuram. It is pertinent to point out that this outstanding monument, was in all its pristine glory when Vikramāditya visited the temple, for the event took place, within twenty years of its construction and was fresh with its magnificent sculptures, captivating paintings and remarkable inscriptions. The artist Anivārita Āchāri, who inscribed the inscription of Vikramāditya at Kāñchi, (whether he hailed from Kāñchi or not) was obviously, deeply inspired by the remarkable form and beauty of the Kailasanatha temple. When he designed the Virūpāksha temple for Lokamadevi, he could not but be guided unconsciously by his impression of the Kāñchi temple. So far scholars attributed the resemblance between the Kāñchi temple and Pattadakal temple to Vikramāditya. No doubt Vikramāditya's expedition was the main cause, as well as his appreciation. But what is of greater significance, is the presence of the artist Anivārita Āchāri, himself at Kāñchi, who designed and built the Virūpāksha temple, which would make an ocean of technical difference. That the Virūpāksha temple had as its model, the Kāñchi temple can hardly be doubted now. This opens up new areas of research in the Pallava-Chalukya art links, for example of the chronology of the Chalukya structural temples particularly the ones built in Dravida style.

The Dravida type of temples are found at five important places, namely Badami, Pattadakal, Mahakuta, Aihole and Alampur.⁸ Considerable differences of opinions are expressed by scholars, on the chronology of these temples ranging from 6th century to 8th century A.D.⁹ In most cases, the temples are dated on stylistic consideration (which vary from scholar to scholar), while some are dated with the help of inscriptions. The Makutesvara temple at Mahakuta is assigned to the period of Pulakesin I, mid 6th century A.D., based on an inscription of Mangalesa found on a loose pillar in front of the temple.¹⁰ It must be mentioned here that the mother of Pulakesin I, was a Pallava princess. K.V. Ramesh, derives the word Pulakesin from the Tamil word Punai (i.e. to tie) Kesin.¹¹ On the basis of this, one would be tempted to rush to the conclusion, that Pulakesin I was greatly influenced by Tamil traditions. While the derivation of the word 'Pulakesin' from Punaikesin does not carry conviction, the derivation of the word Makutesvara from, *Punai-Makuta*¹² is also not convincing. It is not unlikely that the Makutesvara is somewhat later in date, as a result of rebuilding as suggested by some scholars.¹³

The Meguti temple at Aihole, carries an inscription of Pulakesi II and is dated 635 A.D.¹⁴ The inscription found on a slab is seen built into the structure. But as the stone carrying the

inscription is different, and is inserted into the fabric, it seems to us that the structure is later and cannot be held contemporary with the inscription.

The other dated temples are the Saṅgamēśvara, Virūpāksha, and Mallikārjuna, all built in the 8th century, the first in the reign of Vijayāditya, and the other two in the reign of Vikramāditya II or Kīrtivarman II. Thus the only definitely dated group of temples of the Dravidian style is found at Pattadakal, assignable to 8th century, that is after the conquest of Kāñchipuram.

The Chalukya ruler Pulakesin II was overthrown and Badami occupied by the Pallava ruler Narasimha I, in 643 A.D. It would be tempting again to state that all the Dravidian temples in the Chalukya region, owe their inspiration to the famous Mamallapuram monolithic temples, which are ascribed to Narasimha I, by some scholars.¹⁵ This suggestion is also not acceptable to me, as I have shown earlier, that on the basis of inscription, the Mamallapuram *rathas* are to be ascribed to the beginning of 8th century¹⁶ to the reign of Rajasimha and not to Narasimha I. Doubt may arise as to whether all the Dravidian style temples of the Chalukyas could not be assigned to the time of Vikramāditya's conquest of Kāñchi. There is atleast one serious objection to this proposition. The Saṅgamēśvara temple at Pattadakal was built by Vijayaditya,¹⁷ the father of Vikramāditya II as proved by inscription, and that Saṅgamēśvara is in Dravidian style, earlier to Vikramāditya II.

At this stage it would be interesting to recapitulate the name of the artist Anivarita Āchāri. The artist Anivarita Punya Vallabha, who inscribed the Kāñchi inscription of Vikramāditya II, and also built the Virūpāksha temple served as a Mahasandhi Vīrahika, under Vijayaditya for long, atleast from 703 A.D.¹⁸ He is the engraver of a number of royal charters under Vijayaditya and also Vikramāditya. The Rayagad plates, Śaka 625, the Elapur plates of 626, Nerur grant of 627, the Satara Museum plate of Śaka 632, and the Narwan plates of 664 of Vijayaditya were all inscribed by him.

*Anivārita Puṇyavallabhēna likhitam idam Śāsanam.*¹⁹

K.V. Ramesh, holds that the first conquest of Kāñchipuram by Vikramāditya II, was effected while he served as Yuvaraja under his father.²⁰ It is not unlikely that the Saṅgamēśvara temple was erected by Vikramāditya, immediately after the conquest of Kāñchi, and that the same Anivārita Āchāri was responsible for its construction also. The other two, the Virūpāksha and Mallikārjuna were built later by the same architect.

In this paper I am not offering any chronology to the Chalukyan temples in Dravidian style. But I do suggest an artist who was with Vikramāditya at Kāñchi, was responsible for the Virūpāksha temple and hence its resemblance. While the Chalukyas and the Pallavas were bitterly fighting among themselves in the political level, they were dear to each other in the field of art and culture.

REFERENCES

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2. Ramesh K.V., 1984, *Chalukyas of Vātāpi*, Delhi, pp. 161-63.
3. *Ibid.*, pp. 162-163.
4. *Ibid.*, p. 162.
5. *Ibid.*, p. 164.
6. *Ibid.*, p. 164.
7. *EL*, XXVII, pp. 125-31.
8. *Marg*, *In praise of Aihole, Badami, Mahakuta and Pattadakal*.
9. Tartakov Gary Michael, 1981, "Reassembling an Early Chalukyan Vaishṇava temple at Badami" in Nagaraja Rao M.S. (Ed.), 1981, *Madhu: Recent Researches in Indian Archaeology and Art History (Sri M.N. Deshpande Felicitation Volume)*, p. 180; Srinivasan K.R., 1971, *Temples of South India*, Delhi, p. 128; Soundarajan K.V., 1969, *Early Temple Architecture in Karnataka, and its Ramifications*, Dharwar.
10. Ramesh K.V., *Op.cit.*
12. *Ibid.*, p. 32.
13. *Ibid.*, p. 48.
14. Tartakov, *Op.cit.*, p. 180; Srinivasan, *Op.cit.*, p. 128; Ramesh K.V. *Op.cit.*, pp. 96-97.
15. Srinivasan K.R., 1975, *The Dharmaraja Ratha and its sculptures Mahabalipuram*, Delhi.
16. Nagaswamy R., 1963, 'New Light on Mamallapuram' *Transactions of the Archaeological Society of South India*, Madras.
17. *EL*, III, pp. 1-7.
*Śri Niravadya Udāra Vijayāditya Satyāśraya Śrī Prithvīvallabha Mahārājādirāja
Paramēśvara bhaṭṭarakēna Sthāpito Mahāśaila prāsāda Śrī Vijayēśvara Bhaṭṭāraka.*
18. *EL*, XXVI, pp. 322-326.
19. *Ibid.*, XXVII, p. 131.
20. Ramesh, *Op.cit.*, p. 156.

6. GANGAVATARANA IN SCULPTURES

Channabasappa S. Patil

The river goddess Ganga plays very important role in the Hindu mythology. The *puranas* and the epics make references to her quite often. In the form of sculptures she is found carved on doors of temples of north India. In Karnataka she is found on door jambs of the temples of the Chalukyas of Badami and the Rashtrakutas. The sculptures of this period also narrate the story of Gangavatarana or descent of Ganga.

The story of descent of Ganga from the heaven to the earth found in the *Vishnu Purana*, the *Bhagavata Purana* and the *Ramayana* may be summarised as follows:¹

King Sagara had two wives, Kesini and Sumati, and a son named Asamanjasa by the former and sixty thousand other sons by the latter. By the influence of wicked Asamanjasa the other children of Sagara also became bad. The gods could not bear the evil deeds of the sons of Sagara. They sought the guidance from *rishi* Kapila who was an aspect of Vishnu. The *rishi* told the gods that the sons of Sagara would perish soon. Sagara made arrangements for a horse-sacrifice and let loose a horse. Indra stole this horse and hid it in the *Patala-loka*. Sixty thousand sons of Sagara followed the foot-prints of the horse, excavated the earth and reached the *Patala-loka*. They excavated in four directions until they met four *dig-gajas* (elephants guarding cardinal directions). At last they found the horse in the hermitage of Kapila, mistook Kapila for the thief and rushed to kill him. But they were reduced to ashes by the power of the penance of Kapila. Sagara waited for a long time and then sent his grandson Amsumant (son of Asamanjasa) to search for the horse and his uncles. He also went to the *Patala-loka* and found the horse near Kapila. Being a well behaved by nature, he prayed Kapila to permit him to take away the horse. The *rishi* was pleased with the behaviour of the boy and gave him the horse. He told the fate of his uncles and conferred upon him the boon that they would all go to heaven in his grandson's life-time if the water of Ganga was sprinkled on their ashes. The horse-sacrifice was celebrated and after sometime Sagara died. Bhagiratha, son of Dilipa and grandson of Amsumant, performed severe austerities to bring the celestial river Ganga from the heaven down to the earth. The river goddess was pleased and asked him who would resist the force of her fall, otherwise her fall would pierce the earth in the middle. Bhagiratha replied that Siva would be able to bear the force of her descent. He started penance to please Siva to grant him the boon that he would receive Ganga on his head. Siva satisfied with the austerities of Bhagiratha went to the Himalayas to receive Ganga. Ganga thought that it would not be possible for Siva to bear her force and she came down in great volume with enormous force. Siva was annoyed with her haughty behaviour and decided to humble her. He received her on his mighty head and made her wind through cavities of his lock of hair for a long time. Again Bhagiratha requested Siva to let Ganga flow down on the earth. Siva allowed her to flow down. Bhagiratha in a chariot lead her. On the

way she drowned the *yajna-sala* of Jahnvi *rishi*. The *rishi* was annoyed by her behaviour and drank entire river. Pleased by the prayer of Bhagiratha he let Ganga out through his ear. Because of her emergence from the ear of Jahnvi she is called Jahnvi. Then Bhagiratha led her to the place of ashes of his uncles. By the touch of Ganga the sons of Sagara went to the heaven.

Sculptures on the pillar in the Virupaksha temple at Pattadakal,² of the period of the Chalukyas of Badami, and in Well No. 1 and on *jala-vatayana* (perforated window) of the Nadayya temple at Sirival,³ Shahapur Taluk, Gulbarga District, and Ramaswamy well at Mudnur,⁴ Surpur Taluk, Gulbarga District, all of the period of the Rashtrakutas depict the story of descent of Ganga in detail.

Well No. 1 at Sirival consists of five scenes depicting this story. The first scene shows a king sitting on a couch and giving instructions to a person standing before him (Pl. 1). The former has raised his right hand while the latter has raised his left hand in the act of talking to each other. An attendant is standing at the other end. The second scene contains two *rishis* (Pl. 2). One of them is standing on one leg. The third scene shows the *rishi* Kapila staring at the sons of Sagara (Pl. 3). Sagara's sons are in a group of seven people. Among them six appear to represent sixty thousand sons of Sagara. The seventh whose identification is uncertain is holding a tray containing indistinct objects. The fourth scene shows Kapila standing in penance on one leg (Pl. 3). Beside him is the horse. Beside it is standing Amsumanta requesting Kapila



1. Sagara in court, Well No. 1. Sirival



2. Sagara in court, two rishis, sons of Sagara; Well No. 1, Sirival



3. Kapila and sons of Sagara (right), Kapila and Amsumanta (left), Well No.1, Sirival



4. Siva and descending Ganga, Well No.1, Sirival



5. Ganga descending on Siva's head, Nadayya temple, Sirival

to allow him to take away the horse. He is praising Kapila raising his right hand. He is accompanied by an attendant. The last scene shows Bhagiratha at the left end standing in penance on one leg. Beside him is Siva accompanied by Parvati. Siva is stretching out his hair holding in the left hand. A man (Gana or Bhagiratha) is holding the feet of Siva. Beside them at the top is descending Ganga, whose upper half is in the form of woman and the lower half in the form of river represented by thick wavy lines. Below her is an attendant(?) playing *vina*. At the right end is again Bhagiratha(?) standing in *anajalinudra* (Pl. 4).

The *jala-vatayana* of the Nadayya temple at the same place depicts Siva standing, keeping his lower left hand on the shoulder of Parvati (Pl. 5). He is stretching out his hair held in the upper left hand over which Ganga is descending. Here also the upper half of Ganga is shown in the form of woman and the lower half in the form of river. Siva is holding *trisula* in his upper right hand while his lower right hand is mutilated.

Panels in the Ramaswamy well at Mudnur depict seven people standing beside the horse. Bhagiratha is standing on one leg holding a stick. Siva is standing keeping his lower right hand on the shoulder of Parvati. He is stretching out his hair held in the lower right hand, and holding rosary in the upper hand while holding the upper right hand in *abhayamudra*. Ganga, whose upper half is in the form of woman and the lower half is in the form of river, is descending.



6. Siva receiving Ganga, Mallikarjuna temple, Pattadakal

All the above panels depict scenes upto the incident of the descent of Ganga on the head of Siva. But the panels in the Mallikarjuna temple at Pattadakal show incidents after the descent of Ganga on the head of Siva. These are carved on four sides of a pillar. The first side shows Siva standing leaning on his *vahana* Nandi keeping his lower right hand on it (Pl. 6). He is stretching out his hair held in both the upper hands while the lower left is kept on the waist. Parvati is standing to his left. Ganga in the form of river is descending on Siva's head. Ganga in the form of woman with raised right leg is seen to the left of Parvati. To the right of Siva beside a tree is standing Bhagiratha on one leg raising the hands over the head. In this panel Ganga is seen flowing from right to left end. She is descending from the top of right end on Siva's head and flowing down and further towards left end. Again at this end she is shown in woman form. From the top of the right end of the second side the river is entering into the pitcher held by the sage Jahnu and emerging out from his right ear and flowing down (Pl. 7). Jahnu is sitting on a stool holding the pitcher in the left hand and drinking water from it and keeping the right hand below the right ear to divert the flow of water away from his body. To his right is Bhagiratha standing on one leg keeping the hands over the head and looking at Jahnu. Here Bhagiratha is praying Jahnu to favour him by letting out Ganga. In the middle of the panel Ganga is shown both in river and woman forms. Several fish are seen in the water. Then water is entering forest consisting of mountains, trees and monkeys. At the left end of the panel Bhagiratha is standing in his usual posture but toes of his right foot are also touching the ground. The forest scene is continued on the right side of the third side of the pillar. Here an elephant is being pushed by the river (Pl. 8). The elephant has coiled up its trunk, raised its tail and appears to be struggling to stand firmly amidst water. A tree is seen beside the elephant. In the middle portion of the panel are a hut-like structure and a horse in running posture. The horse appears to be scared by the gushing water and trying to run away. On the left side of the panel is a man, looking like Bhagiratha, sitting on a stool. To his left is standing another man holding the tuft of the former in his right hand and raising his left hand to hit the former. Identification of these two is difficult. At the left end of the panel is shown Ganga both in river and woman forms. On the right side of the fourth side of the pillar are seen seven people sitting amidst the ashes (Pl. 9). They are surrounded by flames. These are the sons of Sagara. Besides them is Ganga both in river and human form. A man is standing beside her. This scene indicates that Ganga has touched the ashes of the sons of Sagara. A hut is seen in the middle of the panel. On the left side of the panel is Bhagiratha standing on both the legs but keeping hands over the head. A tree is seen to his right.

According to the literature sixty thousand sons of Sagara were turned into ashes by the *rishi* Kapila. But the above sculptures show them being seven. Sagara had sixty thousand sons by one wife and one son by another wife. Sixty thousand sons appear to have been shown by carving six people and another son by carving another man. Hence seven people appear to represent one thousand and one sons of Sagara.



7. Ganga emerging from the ear of Jahnu, Mallikarjuna temple, Pattadakal



8. Ganga flowing through forest, Mallikarjuna temple, Pattadakal



9. Ganga touching the ashes of Sagara's sons, Mallikarjuna temple, Pattadakal

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7. DURGA SCULPTURE IN THE GOVERNMENT MUSEUM, BANGALORE

II.T. Talwar

Evidences of worship of goddess dates back to at least upper palaeolithic period. Across the entire European continent, small female figures have been unearthed by the archaeologists which obviously substantiate the fact that worship of mother goddess appears to have been nearly universal and it formed an important component of the religion during the pre-historic and historical periods.¹

Terracotta figurines of goddess, of about 3000 B.C. have been found in the Indus valley sites. Female deities were worshipped in different forms throughout the development of Hinduism. Goddess is worshipped as Sakti who is unique, supreme and wields power as a creator, protector and destroyer and this particular cult is known as Saktism. The most important among the goddesses is Durga.²

In the early Chalukyan period the most frequently represented form of Durga is Mahishasuramardini in various poses and in the later period, especially during the period of Chalukyas of Kalyana, rather terrific form of Durga is represented widely, especially in the Sahyadri belt and also in the southern part of the Nolamba region i.e., for instance the Kali temple in Sirasangi near Kolar, Kolaramma temple in Kolar, Kolar District and the celebrated Mukambika temple in Kollur, Dakshina Kannada District. It is against this background, an important Durga sculpture with unusual iconography is discussed below.

The sculpture is from Avani, Kolar District. Here are many temples of later 9th and 10th centuries A.D. named after the heroes of the *mahākāvya Rāmāyaṇa*. This sculpture (132x65 cms.) finely carved out of black granite is very impressive. It can be assigned to 9th century A.D.

The goddess is depicted as seated in *śayya lalitāsana*. She has four hands. Her front right hand is in *abhayaṃudra* and holds *pāṇapātra* in front left hand. She holds *damaru* in back right hand and *triśūla* in back left hand. Her right foot is placed on the stomach of the demon, who is falling backwards.

Durga is bedecked with *jaṭābhāra* but carrying a skull on the top. Two serpents come out from the skull. This is indeed a very rare feature. However, the hair is held by jewelled *maṇḍabandha*. She is adorned with *kuṇḍalas*, one being an owl and the other a *narakuṇḍala* (human). It is particularly noteworthy that one of the ear ornaments is fashioned like a human instead of the usual circular type of ornament. Besides she wears a *ruṇḍamāla* (*kapāla yajñōpavita*), necklace, *bhujakīrti*, bangles, finger rings *mēkhala*, anklets *nāgakuchabandha*, and toe rings. The expression on the face is rather ferocious, the lower lip is thick and distinct. The demon holds a sword and a shield and is being trampled under the right foot of the goddess. The agony and distress of the demon are clearly indicated by the expression on his face.



1. Durga,
Government Museum,
Bangalore

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8. TWO NOTEWORTHY SCULPTURES FROM BHALKI

M.L. Shivashankara

Bhalki, about 37 kms. from Bidar, is the headquarters of the taluk of the same name. It is 49 kms. from Basavakalyana. It is mentioned as Bhallunke, Bhaliki and Bhalikki in inscriptions. Kumbara Gundayya, a Śaiva devotee, is known to have belonged to this place. Ramachandra Jadhav, a feudatory chief constructed a fort here.

Bhalki is well known for its temples and sculptures. Here are Bhalkeshvara temple, Kumbheshvara temple, Virabhadra temple, Channabasava Hirematha, Bhalkeshvaramatha and Mahanteshvaramatha.

In the premises of Sri Channabasaveshvara Arts, Science and Commerce college are kept the following beautifully carved stone sculptures of about 12th century.

1. Standing Jaina couple and Gandharva, 45x58x10 cms.
2. Lower portion of a pillar decorated with sculptures of elephants, 30x45 cms.
3. Seated Jina (mutilated), 26x53 cms.
4. Hero-stone (mutilated), 45x45x20 cms.
5. Broken pillar decorated with beautifully carved sculptures of four ladies.

At the same place is an inscription (138x38x28 cms). The upper portion of the slab contains figures of sun, moon, cow and calf. The inscription written on both the sides of the slab is dated 1106 A.D. It records donations to the god Bhalkesvara during the period of Kumara Hammadi.

Door (174x75x34 cms.) of the Bhalkeshvara temple is beautifully carved in the style of the Chalukyas of Kalyana. Its *makara-torana* (90x52x11 cms) is very intricately carved. In the premises of the Kumbheshvara temple are stone sculpture having four hands (84x45x17 cms.), Daksha-Brahma, Naga-Nagini, standing Vishnu and hero-stones. A rare sculpture of Ganesha in this temple depicts him standing, holding *trisula*, *damaru*, *danta* and bowl of sweets in four hands. His trunk is unusually turned towards right. In the Virabhadra temple are sculptures of Virabhadra, Bhairava and Nagini. Virabhadra sculpture (128x70x16 cms.) is of 13th-14th century.

Around the Hanuman-katte in Dadigabes are the following sculptures.

1. Ambika Yakshi, left thigh and nose mutilated (118x60x20 cms) in the style of the Chalukyas of Kalyana.
2. Standing Parameshvara (face defaced) (73x60x14 cms).
3. Seated Jina with Srivatsa symbol on the chest (124x85x45 cms) in the style of the Chalukyas of Kalyana.



1. Ambika Yakshi, Bhalki

4. Standing Jina (head mutilated) with lion on the *pitha*, flanked by *chauri*-bearers (56x42x10 cms).

Ambika Yakshi:

Ambika (Kushmandini) Yakshi is seated on lion holding a bunch of mangoes in the right hand, and with a baby on her left lap. She is sitting under a mango tree. She is flanked by Yaksha and Yakshi. At the top are figures of Jina in sitting posture. Ambika Yakshi has high breasts, and wears beautifully carved necklace, armlets, anklets, pendants and ear ornaments. Her hair is in the form of bun.

Sitting Jina:

Thighs, hands and nose of this sculpture are mutilated. Jina with long ears is sitting in *Jhyanamudra* in *padmasana*. *Ushnisha* is seen on his head while *srivatsa* symbol is seen on his chest. This sculpture is of 11th-12th century.

9. HOYSALA SCULPTURES: THEIR BEARING ON CULTURE AND SOCIETY OF THE PERIOD

T. Dayananda Patel

Though all art historians agree that art reflects the contemporary society and culture, unfortunately it has not been made use of in writing the cultural history of the Hoysala period, beginning from 11th century A.D. till the middle of 14th century A.D. For example no inscription describes the dress or the coiffure or jewellery of a woman in the Hoysala period. There are no foreign travellers' accounts for the Hoysala period. Thus if a researcher wants to know, the dress or the ornaments that were in vogue during the Hoysala period, he will be disappointed by the study of contemporary epigraphs. At such a stage one can very profitably use the material available in plastic art.

A detailed study of the Hoysala sculptures reveal social and cultural aspects of the Hoysala period. The study reveals their costumes, jewellery and ornaments, coiffure and hair dress, domestic vessels and other household objects, furniture, musical instruments, weapons, conveyances and other miscellaneous objects.

Costumes: One of the important aspects of the social life during this time was the dress of the people. The sculptures of this period give us an idea of the various modes of clothing and costumes popular among the masses, the wealthy and the nobility of the times. The variety in the manufacture and the use of clothes which suited the occasion, season, age and sex shows a sense of sophistication. Garments were made from cotton, silk and wool. Fashions in costumes are as interesting to observe as any other fact of human self expression. The tastes and tendencies of the age are clearly indicated by the type of clothes which are depicted in the Hoysala temples. From this point of view the sculptural representation of costumes in the panels, reliefs and sculptures of the Hoysala temples are interesting and varied.

The costumes of this period may be divided into four groups for the purpose of our study: (a) costumes of the aristocracy, (b) costumes of the palace and court attendants, (c) costumes of soldiers and (d) costumes of common people. The carvings on every Hoysala temple represent costumes. Examples may be mentioned from the Chennakesava temple at Belur,¹ Hoysalesvara temple at Halebid,² Kesava temple at Somanathapura,³ Amritesvara temple at Amritapur,⁴ Chennakesava temple at Mosale⁵ etc. In the sculptures of these temples the costumes are represented in several varieties. They are found on royal and divine males, the royal and divine females, amorous couples, males, females, royal children, ministers, musicians, door-keepers, soldiers, on male and female palace and court attendants, on common people. Apart from this war dress of kings and princes, and hunting dress of males and females are found.

Thus varieties of costumes used during the Hoysala period have been carved very elegantly. They represent the costumes of both the rich and the poor. The *sāri*-like lower garment seems

COSTUMES



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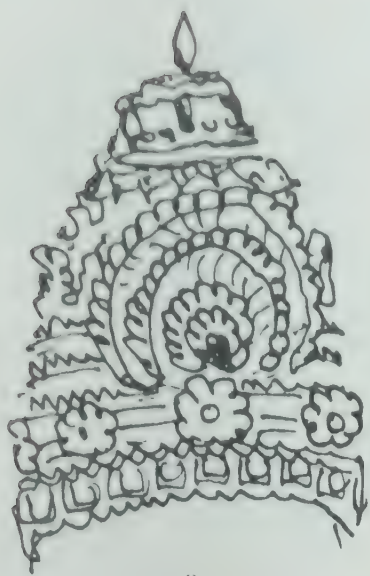


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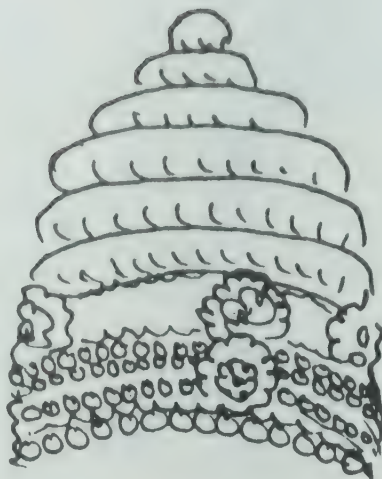
JEWELLERY AND ORNAMENTS



JEWELLERY AND ORNAMENTS



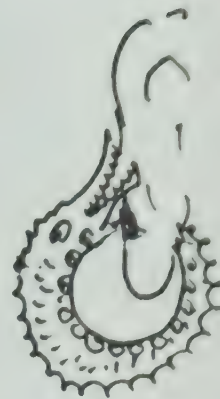
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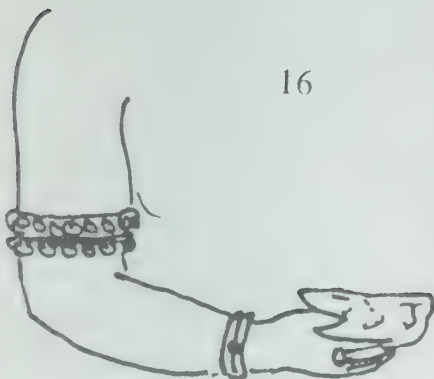
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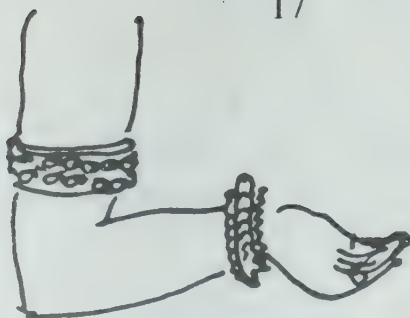
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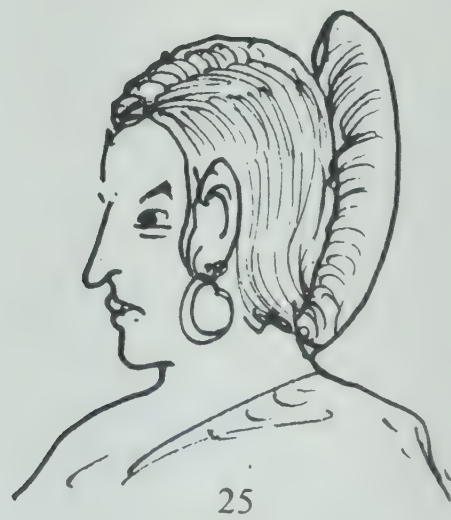
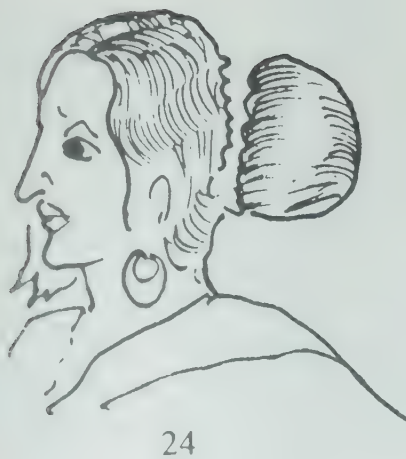
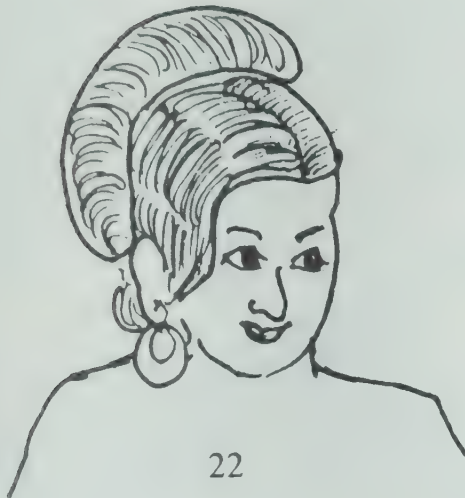
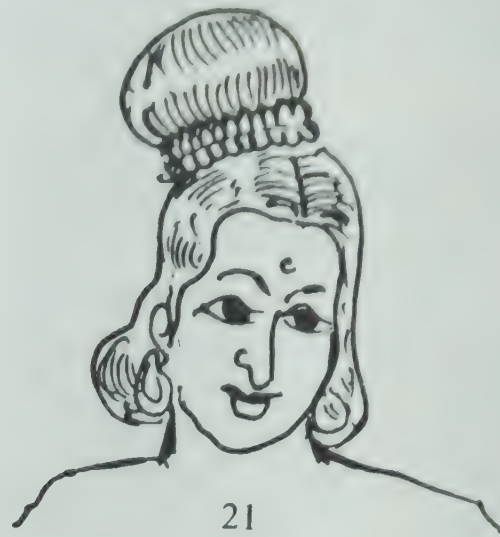
to have found a congenial home during this period. The female costumes vary in pattern and textile. The sculptor has successfully visualised the various types of dresses that the male and female wore. The artist by depicting these varieties of costumes has further revealed the psychological and sociological factors behind the use of garments by different classes of people (Figs. 1 to 6).

Jewellery and Ornaments: The Hoysala temples have elegantly carved male and female figures decorated with jewels and ornaments, irrespective of their status in the society. Apparently the jewellery and ornaments used by the aristocracy and the commoners appear alike but perhaps they differed in the material of which they were made. The Hoysala sculptors loved to carve highly ornamented figures on the walls of temples. They bestowed great care in embellishing the figures with jewellery and ornaments. The conspicuous parts of the body where the ornaments fitted most eminently are the head, ear, neck, waist, hand and leg. To this list are added sometimes the junction of the thorax and the abdomen and the breasts. Out of the innumerable varieties of jewellery and ornaments represented in the temples only a few major shapes and designs are described here (Fig. 7).

Various types of head ornaments are noticed during the Hoysala period,⁶ as is evident from male and female stone sculptures. Head ornaments may be classified in to three types in general. They are *mukuta*, *tiara* and *jatāmukuta*. The *mukutas* that adorn the male and female deities vary from the simple to the highly complex ones, which are made of costly metals with pearls surmounted with an ornamental top and studded with jewels. Examples may be mentioned from the Chennakesava temple at Mosale,⁷ Chennakesava temple at Belur,⁸ Kesava temple at Somanathapura,⁹ and Lakshminarasimha temple at Javagal¹⁰ (Figs. 8 and 9).

The male and female sculptures of the Hoysala period reveal some new types as well as the continuation of some of the old types of ear ornaments like *kamala kuṇḍala*, wheel-shaped, *makara kuṇḍalas* (Kesava temple at Somanathapur and Lakshmidēvi temple at Doddagaddavalli),¹¹ *maṇi-kuṇḍala*, (Chennakesava temple at Belur),¹² *karpa kuṇḍala*, *karpa-bhūṣaṇa*, *patra-kuṇḍala*, (Lakshminarasimha temple at Nuggihalli),¹³ *sarpa-kuṇḍala* (Chennakesava temple at Belur),¹⁴ and *ratna-kuṇḍala*¹⁵ (Figs. 10 and 11). The neck jewellery and ornaments that adorn the male and female deities of the Hoysala sculptures show more variety than known to Kautilya.¹⁶ The neck ornaments may be classified into three groups or types in general namely, (a) the dog collared type called *kaṇṭhamāla* (Lakshmidēvi temple at Doddagaddavalli),¹⁷ (b) the flowing type which hangs over the chest called *ruchaka* or *māla* (Kappechennigarama temple at Belur),¹⁸ (c) the long necklaces hanging down to the navel (Chennakesava temple at Nagalapura)¹⁹ (Figs. 12, 13, 14 and 15). The sculptures of this period reveal various types of waist or girdle ornaments. They reveal the girdles more as a part of dress than as separate ornaments. We find elaborately looped waist or girdle ornaments in the bracket figures in the Chennakesava temple at Belur²⁰ (Fig. 7), and goddesses in the Kesava temple at Somanathapur.²¹ The hand ornaments were used on the wrists, on the arms and in between the elbows and the wrists both by males and females. They may be classified in to three groups: (1) armlets (*kēyūras*), (2) the forearm-bangles or *kaṇkaṇas*,

COIFFURE AND HEAD DRESS



and (3) the wristlets. All these can be noticed in different varieties and in different types in the sculptures in the Chennakesava temple at Belur²² and Kesava temple at Somanathapur.²³ There are a large number of finger rings (Figs. 16 and 17). The variety of leg ornaments represented in the Hoysala sculptures are varied in character. We find that both gods and goddesses have been depicted with profuse ornaments of various types and designs. Various designs of anklets were used by women during this period. According to *Nāṭyaśāstra*²⁴ they are *pādapatra*, *nūpura*, *kiṅkiṇi* and *pādakaṭāka*. Examples of these types may be found in the Chennakesava temple at Belur²⁵ and the Chennakesava temple at Nagalapura.²⁶ Wearing of toe-ring is common in female sculptures (Chennakesava temple at Belur, beauty and mirror)²⁷ (Figs. 18 and 19).

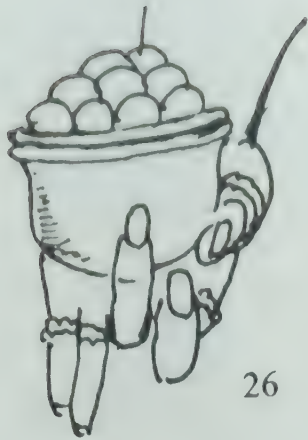
Coiffure and Head Dress: A close study of the mythological friezes and wall sculptures of the Hoysala temples reveals a variety of coiffures and head dresses. The study is based on the belief that the sculptors borrowed their themes from the Ramayana, Bhagavata and the Mahabharata stories, they executed the details of the carvings from the then prevalent customs and models.

During the Hoysala period women had a high standard of toilet. The variety of coiffure practised by women is illustrated in the temple sculptures of this period. Different types of hair styles and hair decorations were practised during this period. We find various types of head dresses in the sculptures in the Chennakesava temple at Belur,²⁸ the Hoysalesvara temple at Halebid,²⁹ the Amritesvara temple at Amritapura,³⁰ the Lakshmidēvi temple at Doddagaddavalli,³¹ the Lakshminarayana temple at Hosaholalu,³² the Lakshminarasimha temple at Nuggihalli,³³ the Buchesvara temple at Koravangala,³⁴ the Kesava temple at Somanathapura.³⁵

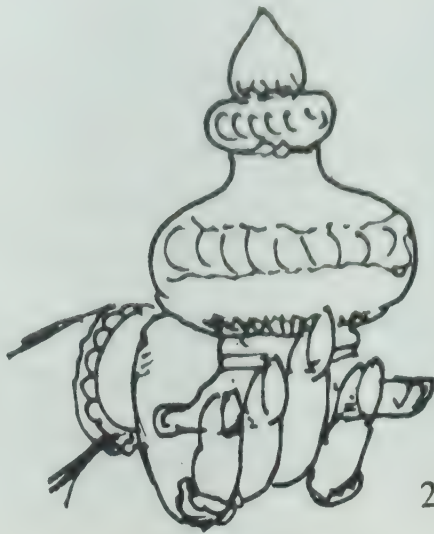
Most of the figures are represented with heavy head dress which is more elaborate, ornamented and heavy. Mostly these types of head dresses were used by the people of upper class. In some we find their hair combed backwards and secured it in a roundish bun with a knot close to the head. They dressed their hair in various ways as evidenced from the sculptures of this period. In some hair is usually parted in the middle and combed backwards and secured in a roundish bun or ball. In some cases hair is twisted to cylindrical shape. In some an attempt is made to make the individual hair passing transversely and the curls at the ends hanging in a bunch. Sometimes long hair is well twisted and done up into a large disc like knot behind the head with elaborate coiffures which are identical in shape and design. Hair is curled in front, parted in the middle and decorated with pearl strands. Sometimes long hair is well twisted and done up into a large wheel like knot behind the head which makes it look like a halo. Sometimes hair is arranged like a butterfly knot. This shows that special care was taken for hair dressing by the male and females during this period and they used to decorate their hair in different ways (Figs. 20 to 25).

Domestic Vessels and other Household Objects: The Hoysala sculptural work is exceedingly fine and at the same time extremely overloaded with details. A close study of these sculptures with regard to vessels and household objects reveal varied types. The sculptors who carved these objects show an eloquence of taste in the combination of domestic vessels in the

DOMESTIC UTENSILS AND OTHER HOUSEHOLD OBJECTS



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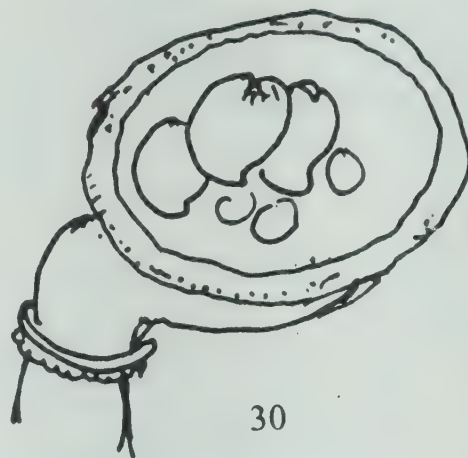
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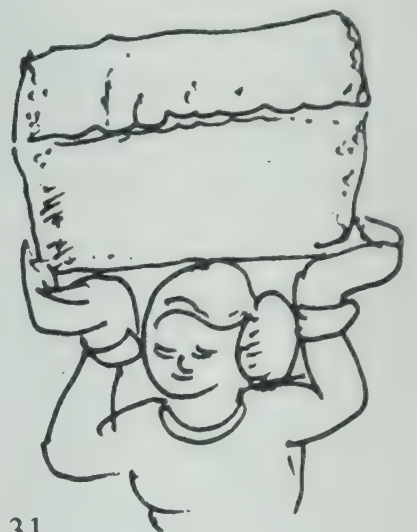
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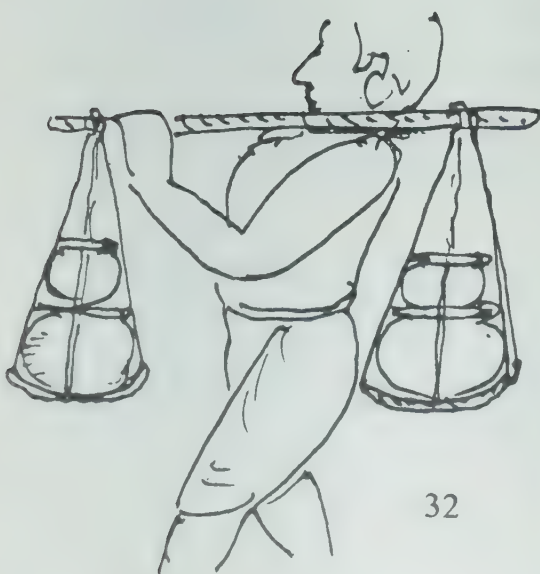
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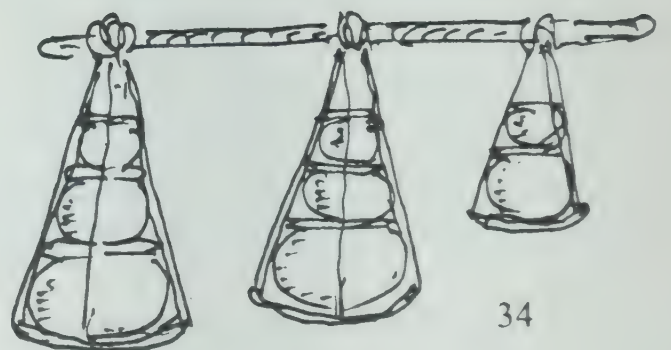
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Hoysala temple architecture. The sculptors were allowed freely to represent the social life of that period through sculptures. The vessels have been represented in reliefs, panels and sculptures. They are varied and typologically they may be grouped into (1) bowls, (2) basins, (3) pots, (4) vases, (5) spouted vessels, (6) jugs and (7) cups.³⁶

In many sculptures the representation of bowls vary in size and shape from a simple one to that with finely incised grooves with a long slightly bulged body, sometimes with rib and with plain surface. Examples may be seen from the Somesvara temple Shivasamudram,³⁷ Buchesvara temple Koravangala,³⁸ Kallesvara temple Aralaguppe.³⁹ The above types of bowls must have been used for keeping liquid, solid and other daily food stuffs. The basins are depicted with a slight variation in size and shape in the Kedareshvara temple Naglapura⁴⁰ and Lakshminarasimha temple Nuggihalli.⁴¹ Some basins are round shaped, thick and shallow with a flatish base, some are large basins with a short height and a thin rim.

Various types of pots sculptured range from a simple miniature to larger ones. It is very interesting to note that manufacturing technology of pots with clay has been depicted in the mythological frieze from the Kesava temple at Somanathapur.⁴² This frieze has been chiselled by the famous sculptor Mallitamma.⁴³ It is very interesting to note that the sculptor has taken all pains to depict techniques of manufacturing pots with clay during that period. This shows that the Hoysala sculptors were well versed in the natural representation of social life of the period. In the sculpture from Chennakesava temple at Belur⁴⁴ a mini pot is depicted in the hands of Trimurti, wherein, it has a thickened rim, short neck, bulged body with a round base. A narrow mouthed vase is depicted in the Gadadhara sculpture from the Chennakesava temple at Belur.⁴⁵ The god is holding in his left hand a vase which has incurved rim, short vertical neck and bulbous body with base. The vases must have been manufactured from the heavy metals like gold, silver etc. Spouted vessels have short neck, bulbous body and incised grooves decoration. Examples may be seen in the railing panel from Amritesvara temple at Amritapura,⁴⁶ and Vamana sculpture in Viranarayana temple at Belavadi.⁴⁷ A fine specimen of jug is represented in the hands of god Panduranga from the Lakshminarayana temple at Haranahalli.⁴⁸ It is a small vessel with spheroidal body which looks like a coconut shaped vessel. The sculpture of Kali from the Lakshmidēvi temple at Doddagaddavalli⁴⁹ has cup which has strong outer rim. The above varieties of domestic vessels represent vigorous and fascinating development in the production of vessels (Figs. 26, 27 and 28).

A close study reveals a varied type of household objects used in the daily life during the Hoysala times. They are fascinating and disclose a very high order of sculptural representation of a variety of objects. Examples may be mentioned of jewel boxes, baskets, lamps, wooden objects used for various purposes, water vessels, carriers, rope-strung nets, betel bags, vessels used for making butter and others. Examples of these types are found in the Amritesvara temple at Amritapur,⁵⁰ Kesava temple at Somanathapur,⁵¹ and Lakshminarasimha temple at Bhadravati.⁵² The variety of household objects depicted are a good source of information for us to know the social life of that period (Figs. 29 to 34).

FURNITURE



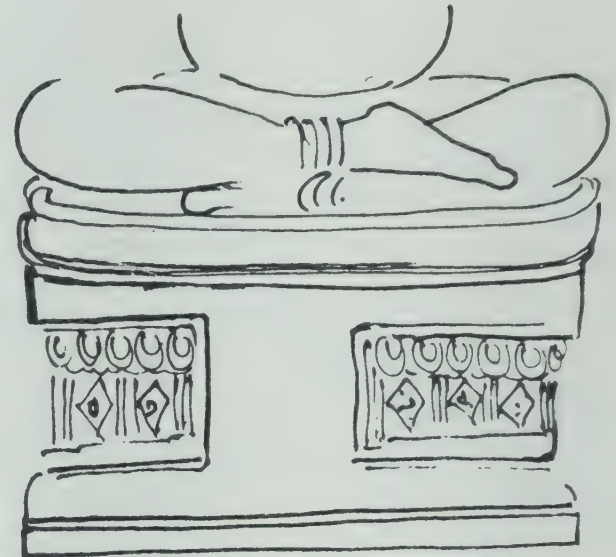
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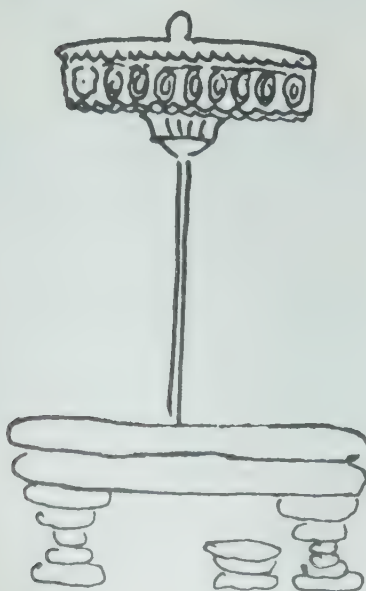
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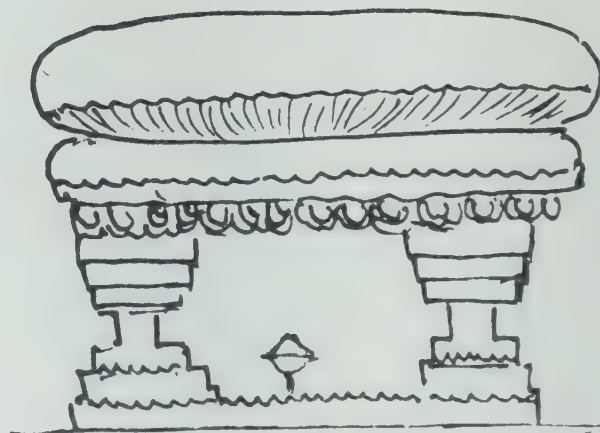
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Furniture: The Hoysala sculptures represent various types of household furnitures. They may be classified broadly as throne (*āsana*), seats and *moras* (*pīṭha*), bedsteads (*kaṭṭa*), foot stools (*pāda pīṭhas*), mirror (*darpaṇa*) and cradle. We get mainly two varieties of thrones (*āsanas*) viz., smaller and bigger. Some are simple and a variety of them are well decorated. Some are provided with foot-stools and some have a flight of steps. Among the large thrones a pierced stone screen depicts king Vishnuvardhana in durbar in Chennakesava temple at Belur,⁵³ and in Lakshminarayana temple at Hosaholalu.⁵⁴ A variety of them in shape and design are found. Some with solid lower base have neither arms nor back. The bases are richly ornamented. The upper cornice of the pedestal is decorated with zig-zag lines while the decoration on the middle oblong portion of the pedestal includes row of triangular notches, incised opposite triangles, floral designs, lotus designs etc.⁵⁵ Such models are found in the Lakshminarayana temple at Hosaholalu,⁵⁶ Lakshminarasimha temple at Nuggehalli⁵⁷ and Chennakesava temple at Nagalapura.⁵⁸

The variety of seats and *moras* represented in the Hoysala sculptures are many and varied. Some are rectangular seats with legs, while some are circular. Examples can be seen in the Vira Narayana temple at Belavadi,⁵⁹ Chennakesava temple at Belur⁶⁰ etc. The representations of bedstead are generally found in the scenes of the mythological stories from the Mahabharata, Ramayana and Bhagavata. These bedsteads range from a simple one without legs to a carved one with legs. On the bedsteads, the occurrence of pillows and cushions is very common. Examples may be found in Amritesvara temple at the Amritapura,⁶¹ Kesava temple at Somanathapur⁶² etc.

In the household furniture foot-stools are very popular and are commonly used. The sculptures of this period present a variety of them - both simple and ornate. The circular foot-stools are prepresented in the sculptures in the Kesava temple at Somanathapura,⁶³ Lakshminarayana temple at Hosaholal,⁶⁴ Channakesava temple at Belur⁶⁵ and Amritesvara temple at Amritapura.⁶⁶ The foot-stools vary in size and shape such as rectangular, square, circular and oval.

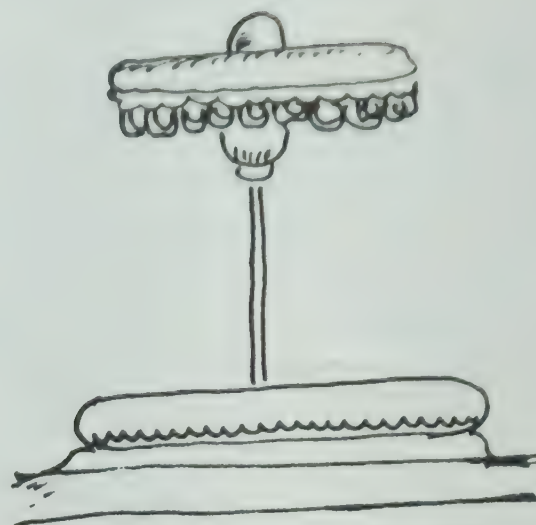
The representation of highly decorated cradles and also of simple ones are found in various Hoysala temples. They vary in size and design. A fine specimen of cradle is represented in sculptures from the Lakshminarasimha temple at Nuggehalli.⁶⁷ A plain cradle is seen in the mythological panel in the Kesava temple at Somanathapura.⁶⁸ The carving of mirrors and combs during the Hoysala period indicates their extensive use. These are seen in the sculptures of bracket figures (the beauty and mirror) in the Chennakesava temple at Belur,⁶⁹ north wall in the Brahmesvara temple at Kikkeri.⁷⁰ Thus the representation of furniture in the sculptures of this period are plenty. The thrones, seats, bedsteads exhibit high order of artistic expression which bear testimony to an advanced state of sophistication in the social life (Figs. 35 to 40).

Musical Instruments: Music and dance flourished during this period. Sculptures of the temples depict many kinds of musical instruments which were popular at that time. Always happy occasion like victory of king is celebrated with music and dance and most of the temples portray this scene.

FURNITURE



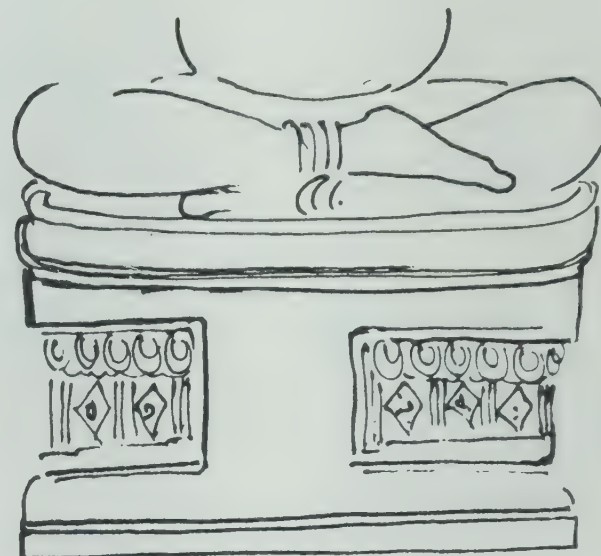
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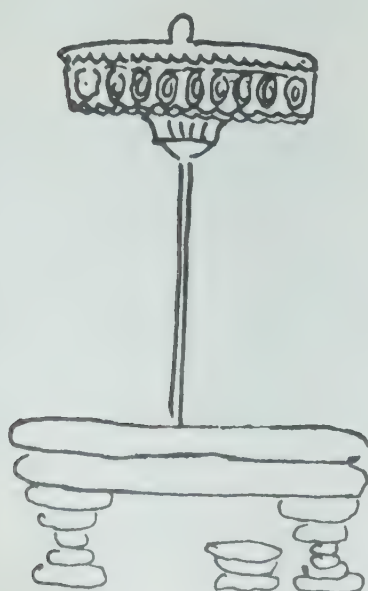
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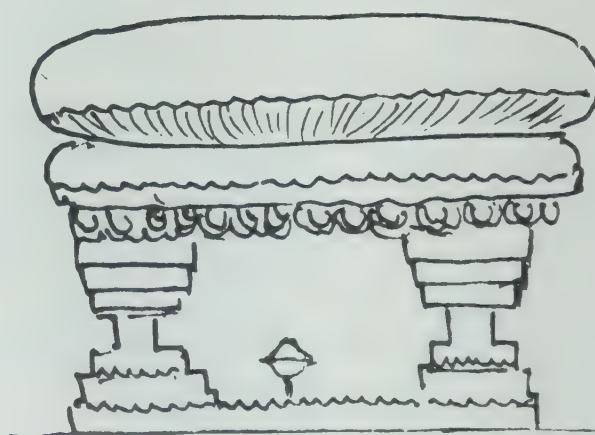
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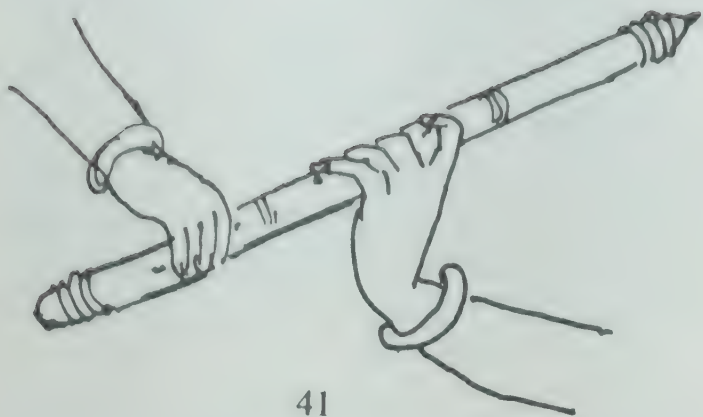
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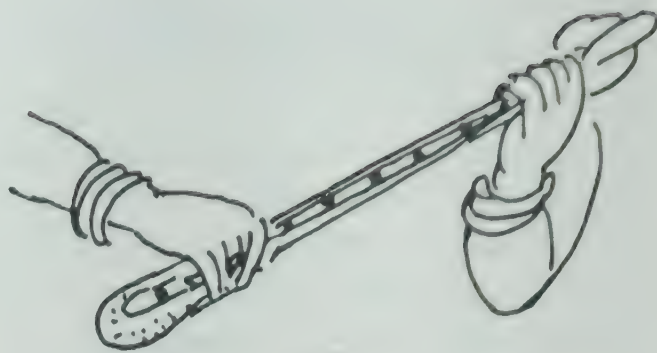
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MUSICAL INSTRUMENTS



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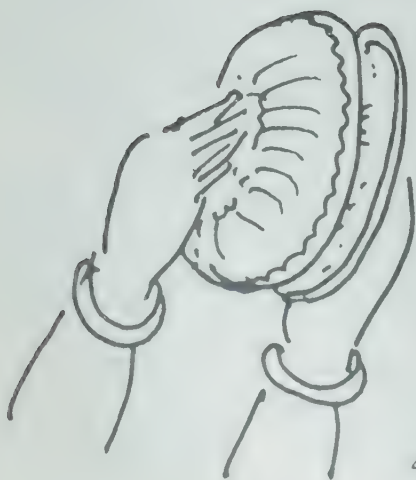
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Musical instruments depicted in sculptures are *vīṇa*, drums, *mridaṅga*, cymbals, *davaṇe*, war drums, conch, flute, trumpets and horns, *ghaṇa*, bells, ankle bells etc. *Vīṇa* (stringed instrument) was perhaps the most favourite instrument and it occupied an important position in the history of Indian music. Depiction of *Vīṇas* may be classified into two types-*vīṇa* with straight board and *vīṇa* with round or oval board. Examples of *vīṇa* representations may be seen in the Lakshminarayana temple at Hosaholalu,⁷¹ the Chennakesava temple at Belur,⁷² the Lakshmidēvi temple at Doddagaddavalli⁷³ and the Kesava temple at Somanathapur.⁷⁴ A number of drums are represented in the panels and wall sculptures. Examples of these are found in the Chennakesava temple at Belur,⁷⁵ the Mallikārjuna temple at Basral⁷⁶ and the Hoysalesvara temple at Halebid.⁷⁷ Many panels and sculptures represent solid instruments like small and large cymbals. Examples may be found in the Chennakesava temple at Belur⁷⁸ and the Amritesvara temple at Amritapura.⁷⁹ Many Hoysala temples portray many scenes of drummers and musicians playing on *mridaṅga*, *davaṇe* and cymbals. *Vīṇa* and flute are common musical instruments depicted in the sculptures. Fine arts acted like mirror in sculpturing aesthetic life enjoyed by the people. Both men and women are shown as dancing and singing. Different ways of beating drums are also depicted. The study of these sculptures clearly indicates that fine arts formed a part and parcel of the society (Figs. 41 to 46).

Weapons: A careful examination of the panels and sculptures in the Hoysala temples reveal a variety of offensive and defensive weapons. We find many war scenes sculptured on temple walls. They depict various kinds of war weapons, dresses etc. The Hoysala army consisted of infantry, cavalry, chariots, elephants etc. The extensive use of chariots in the Hoysala warfare can be traced through many sculptures chiselled in the temples. The Hoysala army used both weapons of offence and weapons of defence. In the weapons of offence included (a) crushing or stunning weapons - sticks or rods, clubs, (b) piercing weapons - spears and javelins, daggers, bows-arrows, *aṅkuśa* or goad, (c) the cutting weapons - swords etc., (d) shattering weapons - *chakra* etc. and weapons of defence included shields, which are depicted in various shapes.

Examples of war weapons are depicted in the Lakshmidēvi temple at Doddagaddavalli,⁸⁰ the Amritesvara temple at Amritapura,⁸¹ the Lakshminarayana temple at Hosaholalu,⁸² the Lakshminarasimha temple at Nuggihalli,⁸³ and the Chennakesava temple at Belur.⁸⁴ With the varied types of war weapons, the military organisation of the Hoysalas was evidently of the traditional pattern. The Hoysala temples present a picturesque view of contemporary life and use of weapons, technique and strategy of war (Figs. 47 to 56).

Conveyances: The conveyance represented in the temple panels portray many scenes which give us a fairly good idea of the means of communication that existed in the Hoysala period. The usual means of conveyance consisted of elephants, camels, horses, chariots driven by horses, bullock-carts and hand-carts.

Horses were used for two purposes, (a) for riding and (b) for drawing the chariots. In almost all the Hoysala temples the reliefs and panels depict horses. Examples may be cited from

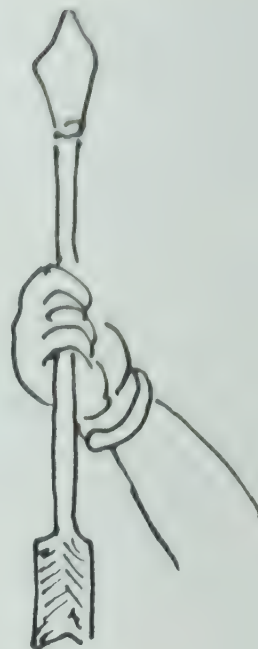
WEAPONS



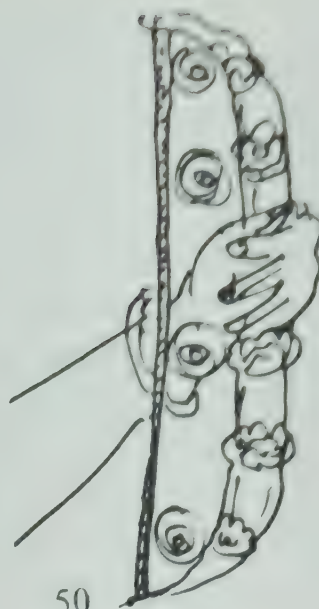
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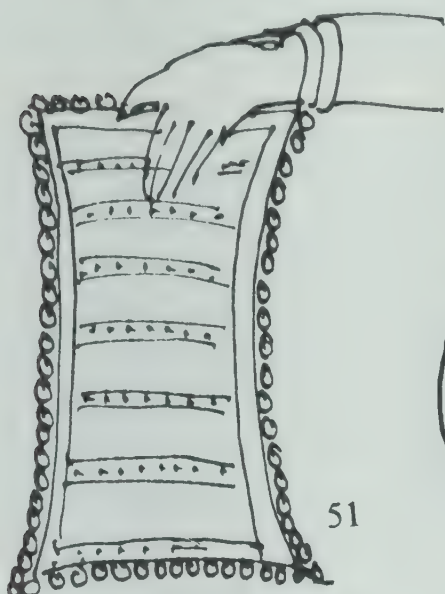
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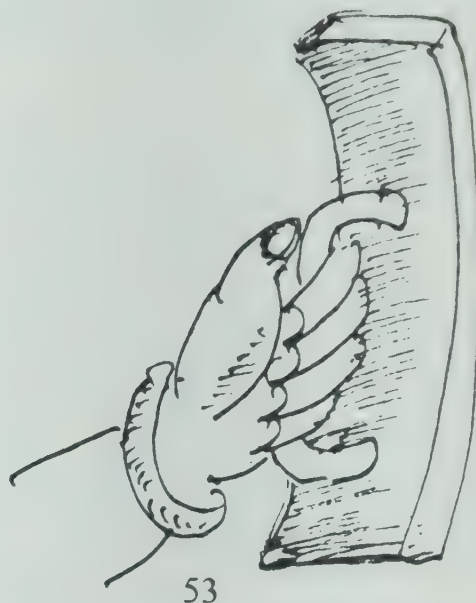
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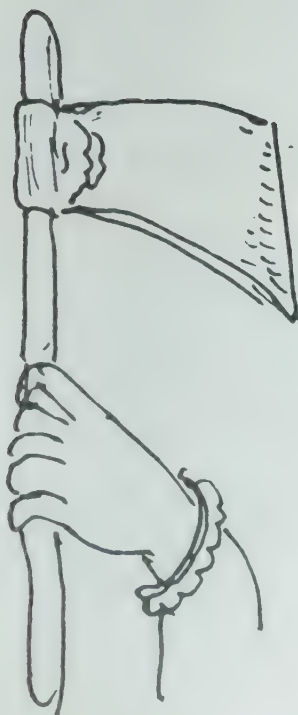
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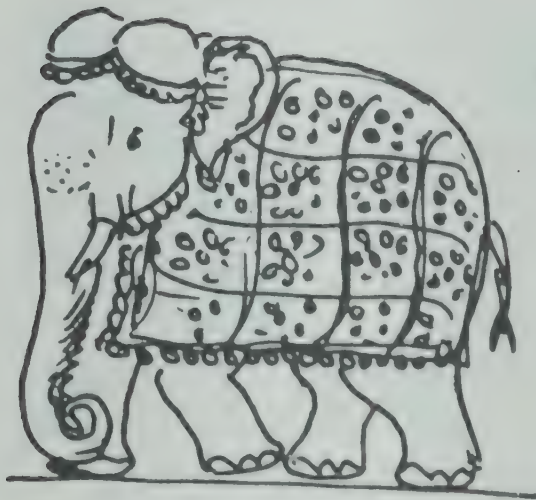


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CONVEYANCES



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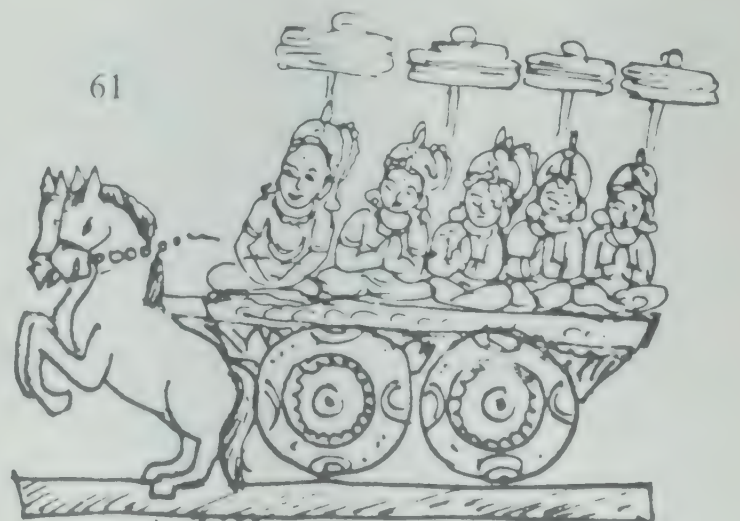
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MISCELLANEOUS OBJECTS AND OTHER ITEMS



62



63



64



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the Lakshminarasimha temple at Nuggihalli,⁸⁵ Chennakesava temple at Belur,⁸⁶ Mallikārjuna temple at Basral⁸⁷ and Kesava temple at Somanathapura.⁸⁸

Elephants were one of the symbols of sovereignty. Elephants were mainly employed to transport men as well as goods besides being used in war. The sculptors were familiar with physical features of this species and their equipment, which are carved very gracefully. Generally elephants are carved on almost all the Hoysala temples. Examples are from the Lakshminarasimha temple at Nuggihalli,⁸⁹ the Lakshminarayana temple at Hosaholalu⁹⁰ and the Kesava temple at Somanathapur.⁹¹ Highly embroidered cloth was used to decorate some of elephants. Some carry one person and some carry more than one person.

Camels were employed to transport men and materials during war apart from the royal processions. The sculptural representation of this animal may be seen in the Lakshminarayana temple at Javagal⁹² and the Kesava temple at Somanathapur.⁹³ Bullock cart was perhaps the oldest and the commonest wheeled vehicle used during the Hoysala times. It was extensively used by the village folk. The Lakshminarasimha temple at Nuggihalli,⁹⁴ the Chennakesava temple at Belur,⁹⁵ the Kesava temple at Somanathapur⁹⁶ have representations of bullock carts. Hand drawn carts, donkey etc. are also depicted. As it can be seen from the sculptural representation, the Hoysalas knew many types of conveyances (Figs. 57 to 61).

Miscellaneous Objects: A close study of the panels and wall sculptures reveals a variety of miscellaneous objects which were prevalent during the Hoysala times. They represent a variety of objects like writing materials, fire-altar, *rajadanda*, *japamala* or *akshamala*, foot wear, etc. The sculptures also depict vivid scenes of social life like erotic scenes, bathing scenes, sports like wrestling, hunting and swing play, nursing of babies and their education, children's amusements, etc. The artist depicted these scenes probably to represent the contemporary social life. Such representations also throw light on the cultural life of that period. The sculpturing of social scenes are artistic, minute and elaborate. Examples of the above mentioned objects and scenes may be seen from the Lakshminarayana temple at Hosaholalu,⁹⁷ the Chennakesava temple at Belur,⁹⁸ the Buchesvara temple at Koravangala,⁹⁹ the Amritesvara temple at Amritapura,¹⁰⁰ the Lakshminarasimha temple at Javagal¹⁰¹ and the Kesava temple at Somanathapura¹⁰² etc. (Figs. 62 to 67).

The Hoysala sculptural work is noted for its elaborate ornamentation. The sculptures present a picturesque view of the contemporary social life. The study of Hoysala sculptures gives us a very rich information. Perhaps no sculptural school in India projects such a rich variety of the contemporary life as the Hoysala sculptures do. Every inch of wall on temples is utilised for sculpturing either independent images or continuous long friezes narrating the mythological stories or scenes, depicting warfare, toilet, domestic life and in short all facets of life. Thus what is not available in epigraphs or literature or foreign visitors' records is brought before our eyes by the great sculptors of the Hoysala period. In a way the great sculptors have created a miniature Karnataka in these Hoysala temples.

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27. *Ibid.*, 1931 pl. X.
28. *Ibid.*, pls. I, VIII and (fig. 1); *Ibid.*, 1929, pl. I.
29. *Ibid.*, 1930, pl. XIII (fig. 1); *Ibid.*, 1929, pl. I.
30. *Ibid.*, 1931, pl. IV, fig. 5.
31. R. Narasimhachar, *Op.cit.*, pl. X.
32. *MAR.*, 1933, pl. II (fig. 3), IV (figs. 5 and 6).
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66. *Ibid.*, pl. IV, fig. 5.
67. *Ibid.*, 1913, pl. II, fig. 4.
68. *Ibid.*, 1932, pl. IX.
69. *Ibid.*, 1931, pl. X, fig. 2.
70. *Ibid.*, 1915, pl. XI, fig. 2.
71. *Ibid.*, 1933, p. 9.
72. *Ibid.*, 1931, p. 37.
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74. T. Dayananda Patel, *Op.cit.*, pl. 51, A, fig. XXXI-1.
75. *MAR.*, 1931, pl. I.
76. *Ibid.*, 1934, p. 41.
77. *Ibid.*, 1930, p. 44.
78. *Ibid.*, 1946, pl. IV .
79. *Ibid.*, 1931, pl. IV, fig. 2.
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97. *MAR.*, 1933, pl. II, fig. 4.
98. *Ibid.*, 1931, p. 40.
99. *Ibid.*, 1933, pl. XI, fig. 1.
100. *Ibid.*, 1931, p. 8.
101. *Ibid.*, 1933, pl. XVIII, fig. 3.
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10. HOYSALA INSCRIPTIONS AND THEIR BEARING ON ART

M.V. Krishnappa

Relevance of epigraphy to Indian art has been a neglected field of study. But for a seminar held sometime ago at Varanasi, the proceedings of which have been published now, there are not many studies on this aspect. This is particularly true in the case of the Hoysala temples because most of these temples can be dated not merely on the basis of the style, but on the basis of the foundation inscriptions and others which record additions to the existing temples. Perhaps there is no other group of temples in India which can be dated on the basis of epigraphy as the Hoysala temples can be. The present paper concentrates on this aspect and tries to understand the role of epigraphy in understanding the Hoysala architecture and sculpture.

From this point of view the Hoysala inscriptions can be divided into many categories, depending upon the nature of information they supply to art historian.

1. Foundation Inscriptions.
2. Inscriptions which supply information on additions, repairs, to the already existing temples.
3. Inscriptions of iconographic interests.
4. Label inscriptions which mention the names of the artists.
5. Inscriptions which provide data on gifts and donations to the temples.

1. FOUNDATION INSCRIPTIONS

The Vijayanarayana (Channakesava) temple at Belur has many inscriptions which can be made use of under many categories. The foundation inscription gives in detail that king Vishnuvardhana after a victorious campaign against the Cholas, returned to his capital and to commemorate this great victory, built the temple and named as Vijayanarayana in the year 1117 A.D.¹ Inscription on the pedestal of the beautiful image of Kesava in the *garbhagriha* gives the name of the deity as 'Vijayanarayana'. Though the temple is more popularly known as 'Channakesava', but for this inscription, we would have called this temple as Channakesava and not as Vijayanarayana and also the purpose and significance of the construction of this temple would not have been known. Similarly Kappe Chennigaraya Swamy temple was built by Santaladevi as the image of Kesava bears the name of Santhaladevi on its pedestal.² It is also of interest to find in the same foundation inscription that it was named Lakshminarayana which is now missing. Similar foundation inscriptions are available in large number of Hoysala temples including the famous temple at Somanathapura.³

2. INSCRIPTIONS WHICH SUPPLY INFORMATION ON ADDITIONS, REPAIRS, TO THE ALREADY EXISTING TEMPLES

Additions and alterations to temples are difficult to detect from the stylistic point of view. When the sculptures are schematic in nature, in such cases, epigraphy alone comes to our aid in understanding the expansions, additions, alterations of the Hoysala temples. For example, we can detect the addition made to Vijayanarayana temple at Belur during the period of Ballala II. Additions to this temple were made in 1175 A.D. during the time of Ballala II. He built a pond known as Vasudeva Tirtha with an ornamental entrance and two corner towers.¹ After five years, he also added a low roofed building in the north-west corner.² After some time, may be in 1200 A.D., he got the rampart wall constructed all-round with two *mahādvāras* - one opposite to the main temple and another opposite to the Kappe Channigaraya temple.³ Ballala II also made certain changes in the main temple itself. He covered the *navaranga* on all its open sides with perforated stone slabs or *jālandhras* and also added three entrances on the east, south and north and provided massive wooden doors. Further a doorway was constructed to separate the *sukanāsi* from the *navaranga*. The Kappe Channigaraya temple was also added with *jālandhras*. Repairs to the temple is attested by an inscription during the time of Ballala II. During the days of Ballala II, Somayya Dandanayaka rebuilt the central tower with brick and wood.⁷ However some more alterations were made during the Vijayanagara period.⁸

3. INSCRIPTIONS OF ICONOGRAPHIC INTERESTS

Some of the label inscriptions are of iconographic interest. For example the Isvara temple at Arasikere has large number of sculptures, some of these sculptures have names like Lakshmi, Vishnu, Sarasvati, Kesava etc. written on their pedestals.⁹ These provide clue to the proper identification and also in understanding the iconography of the sculptures as practised by the Hoysala artists.

4. LABEL INSCRIPTIONS WHICH MENTION NAMES OF ARTISTS

The label inscriptions of Hoysalas mentioning the names of sculptors are unique in the entire range of epigraphy of the Hoysala period. Normally Indian artists remain anonymous. However, these label inscriptions of the Hoysala period provide a pleasant surprise to art historian in knowing the names and at times titles of the artists, who created the beautiful sculptures. Dasoja, Mallitamma, Chavana, Haripa, Masanitamma, Honoja, Malloja, Vibanna, Kedaroja and host of others are known to us through these label inscriptions.¹⁰

5. INSCRIPTIONS WHICH PROVIDE DATA ON GIFTS AND DONATIONS TO TEMPLES

Lastly the Hoysalas seem to have derived inspiration from the Cholas in giving details of the donations and gifts to the temples. One would agree that the Hoysala inscriptions do not

supply such meticulous details as Chola inscriptions do. In some cases the art historian of the Hoysala period also comes to know whether the temple was *ĕkakūṣa*, *dvikūṣa* or *trikūṣa* as mentioned in the inscriptions. The Hoysala inscriptions at Somanathapura¹¹ and Nagamangala¹² are very good examples which provide detailed data, regarding the gifts and management of the temple administration.

Thus the Hoysala inscriptions have unique bearing on the Hoysala art, which make the study of the art historian more meaningful.

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2. *Ibid*, XV, Belur 275.
3. *Ibid*, III, T. Narasipur 97.
4. *Ibid*, V, Belur 2.
5. *Ibid*, V, Belur 20.
6. *Ibid*, V, Belur 72.
7. *Ibid*, V, Belur 24.
8. *Ibid*, V, Belur 52.
9. *MAR*, 1930, pp. 62-63.
10. *Ibid*, 1931, pp. 33-34.
11. *EC*, III, T. Narasipur 97.
12. *Ibid*, IV, Nagamangala 3.

11. DANCE TRADITIONS AS MANIFESTED IN THE ART FORMS OF KARNATAKA

Hema Govindarajan

That the art of dancing has always been an integral part of the cultural and religious life of the Indian society right from the earliest of times, has been amply seen in the contemporary literary and art evidences. Indian cultural heritage has been such that every region has had its own forms of art - both Classical and Folk. These arts developed with distinct features due to the local practices, religious beliefs, customs and traditions, and it was this that distinguished the art in one region from that in another.

If an art tradition in any region has evolved and subsequently grown and developed with distinct characteristics, two criteria must have facilitated this: (1) A definite and confined pattern and system of execution and presentation where methods and techniques are fixed and not left totally to individual inspiration. (2) Adequate encouragement and patronage which provides the right atmosphere and environment for the art to flourish. Karnataka has been fortunate in that it has always had both, enlightened patronage and adequate grammar so that the trends and patterns in its art traditions have always grown and evolved in definite directions. The art of dancing which is perhaps the most substantial and impressive form of the visual arts, has flourished in Karnataka right from prehistoric times. Some of the rock etchings and bruising that have been discovered in the prehistoric sites like at Hire-Benkā, Anegundi, Tekkalakota, Piklihal and Chikkaramapura¹ clearly depict the existence of the art of dance. It may be rather improper to label this form of dance as an art because it could not have been anything more than active gesticulation and unorthodox and untrained corporal movements, done probably to minimal rhythm. Nevertheless, it contained the seed which in due course of time developed a shape and a style, making it fit enough to be labelled as an art. A survey of this prehistoric art in Karnataka would reveal that dancing during this period was essentially group dancing, although there must have been instances of individual presentations of dance as well. This dancing was ritualistic in nature - perhaps a kind of obeisance offered to the incomprehensible forces of Nature. It was performed to mark some kind of festivity or celebration as for instance a victory in combat or success in an hunting expedition. It was also an important means of social communication and interaction. Dance during this period appears to have been more spontaneous in nature without specific adherence to any definite format or set of rules. Yet, there appears to be a similarity of tradition in the patterns of dance in almost all the prehistoric cultures.² It was from this prehistoric tradition of dance that the classical dance tradition of the historic times blossomed forth.

The early dynasties which ruled over Karnataka like the Satavahanas and the Kadambas did foster a living tradition of the art. These rulers appeared to have vied with each other in their quest for knowledge and in the promotion of culture. However, the dancing feet of the Muse

Terpsichore stepped on a rather fluid stage where techniques and trends had still to crystallize. This being a phase of the gradual aryanization of society and social life, the art of dancing did not have a specific mould. It had yet to assume a definite format. Although the *Nāṭyaśāstra* (the earliest available treatise on the subject) was not available to the artists of this period, the evidences of dance as seen in the art representations show a positive link to this text. It could therefore be surmised that the *Nāṭyaśāstra* during its process of codification took into consideration the existing format and technique of dance. Thus, this pre-classical tradition of dance gradually found substantial crystallisation in the classical tradition which evolved in the later centuries in Karnataka.

Recorded history so to say, commencing in Karnataka primarily with the rule of the Chalukyas of Badami, it becomes more convenient to survey the legacy of art fostered by this dynasty. The innumerable epigraphical records testify the popularity of the art of dancing during its reign. Two very interesting epigraphs of this period actually elucidate the type of dance tradition that was prevalent then. The first one in 8th century characters, mentions an Achalan, an expert in dance, who followed the tenets of the *Nāṭyaśāstra* and insisted on it being followed by the others.³ The other inscription speaks of the same Achalan, who being an expert in dance as propounded by Bharata, defeated a rival dancer who belonged to a different school of dance in a contest.⁴ This Achalan has been called a *naṭasēvya* which could mean 'one who is totally devoted to dance' or 'one who is revered by other dancers'.⁵ These two lithic records not merely record the popularity of the *Nāṭyaśāstra* tradition, but also testify the prevalence of other dance traditions during this period. From Achalan's victory could be inferred that his style was more widely accepted. By other styles, could be concluded the prevalence of certain local (*dēśī*) traditions (*paddhati*) which became popular contemporaneously and which perhaps stood in contrast with the *mārgī paddhati* (classical tradition) as delineated in the *Nāṭyaśāstra*. The simultaneous practice and development of a *dēśī* tradition in dance during this period has been further evinced in the contemporary sculptural art, as can be seen in some of the cave and structural temples at Badami, wherein panels of *Gaṇas* have been depicted in dancing attitudes which are suggestive of some kind of a *vikāṭa nṛitya*,⁶ a pattern of dance which is not described in the *Nāṭyaśāstra*, but which perhaps became popular as a result of the prominent *dēśī* inspiration during that period.

The systematic development of the art of dancing, not merely in Karnataka but throughout India, led to its proper codification and in course of time, exhaustive manuals were written on this subject. Karnataka itself takes pride in offering to the realm of art two such treatises which were written during the 12th and the 13th centuries giving elaborate details regarding the dance traditions in this region. The *Abhilaṣitārtha Chintāmaṇi* or the *Mānasōllāsa* attributed to the Chalukyan monarch Somesvara III has one *vinōda* devoted to the study of dance while the *Saṅgīta Ratnākara* of Śaṅgadēva has an entire *adhyāya* dealing with the techniques of dancing. Both the treatises, having been written in this region, would necessarily be inspired by those dance patterns which are concurrent here. Further, their being written within in short span of a century indicates that there existed a rich tradition of dance during the period, which

necessitated instantaneous codification and documentation. This apart, the *dēśī paddhati* (which has been fleetingly broached in the *Māṇasōllāsa* and discussed at length in the *Saṅgīta Ratnākara*) dealt with in these texts is not within the scope of the *Nāṭyaśāstra*. This clearly indicates that there developed in Karnataka, a powerful stream of *dēśī* patterns in dance which prompted writers to record them. Thus, while on one hand the later texts continued to adhere to the basic techniques as prescribed in the *Nāṭyaśāstra*, they contributed on the other hand towards explaining some aspects of dance that were unspeled in the *Nāṭyaśāstra*. The simultaneous proliferation of the *mārgī* and the *dēśī paddhati* in dance during this period led to its being systematically recorded and documented, so as to serve as authentic references for posterity.

The art of dancing being a composite art, it cannot be studied in isolation. It therefore becomes essential to fall back on the other arts in order to trace its growth and development. The 'art of letters' is blessed for it has the powers of evoking through words what the art of dance seeks to evoke through gesticulation. If the poet is inspired to immortalize the art of dance with his pen, the dancer too, is equally inspired to present through the medium of his art, the theme and the sentiments that the poet sought to express. While Sanskrit reigned as the 'writer's language' in the early centuries, Karnataka saw the gradual evolution and floraison of its regional language namely Kannada, and by the 10th century A.D. several master-pieces were presented to the literary milieu. Interestingly enough some of the dance forms which have been discussed either in the *Māṇasōllāsa* or in the *Saṅgīta Ratnākara* have been described in some of these literary works and this further justifies the existence of a living tradition of the art of dancing in Karnataka. Poets like Pampa, Ponna, Ranna, Nagachandra and Aggala have immortalized this multi-faceted art in their works. Besides stating categorically that the dance patterns as prescribed in the *Nāṭyaśāstra* was prevalent,⁷ these works speak of an attractive *dēśī* tradition⁸ including forms of acrobatic dancing⁹ which evidently would not conform to the tenets of the *Nāṭyaśāstra*. The *Sama* and *Vishama Nr̥tta*,¹⁰ the *Sūchi Nāṭya*,¹¹ the *Gauṇḍali Nr̥itya*,¹² the *Daṇḍa Nr̥itya*,¹³ are just to name some of the dance forms which have been described in these works. Besides, some of the conventional *paddhatis* in dance like the *Pushpāñjali-vidhī*,¹⁴ or the technique of *Tāṇḍava* dance¹⁵ have been dealt with in some of these literary pieces. The extensive references to dance and dance patterns in the Kannada literature further indicate the widespread cultivation of this art in contemporary society.

Apart from the literary and the lithic records, Karnataka has a magnificent treasure of architectural and sculptural gems which have effectively recorded the dance traditions of their period. The sculptural art of Karnataka has prolific examples of dancing images. All the dynasties which reigned in Karnataka, be it the Chalukyas of Badami, the Gangas, the Hoysalas or the Vijayanagara monarchs, did their utmost to add to the architectural heritage of Karnataka. The temples and *basadis* that they constructed reflected the architectural styles that they had adopted. Thus the sculptural art of every period irrespective of its style, amply depicted dancing postures and dance-like postures.¹⁶

An important point to be kept in mind while surveying these sculptures in terms of dance movements would be that the body being still and incapable of movement, the sculpture is at best

a depiction of just one moment of an entire movement that has been essayed. It would therefore be fallacious to trace a whole sequence of dance in a single sculpture. Thus patterns of dance can be studied only as far as the movements of the individual *angas* and *upāṅgas* are concerned. The portrayal of elaborate dance sequences like the *Chāris*, the *Karapas*, the *Angahāras* and the *Gatis* will not be possible ... they could be perhaps merely conjectured or surmised.

Adherence to the technique of dance as prescribed in the *Nāṭyaśāstra* can be observed in the sculptural art of Karnataka, i.e. in those sculptures depicting dancing attitudes. Thus, the *Hastas* and their *Viniyōgas*, the *Śirōbhēdas*, the *Kaṭibhēdas*, the *Grivā* and *Dṛṣṭibhēdas*, the *Pādabhēdas*, and the *Sthānas* that have been depicted in the sculptures find description in the *Nāṭyaśāstra*. From these can sometimes be traced more elaborate movements like the *Chāris*, the *Uṭplavanas* etc. Apart from depicting the *mārgi* tradition, some of these sculptures depict stances and postures which have been described only in later treatises. Many of these *Chāris*, *Maṇḍalas*, *Sthānas* and *Karapas* depicted here are of *dēśī* inspiration and hence further indicate the existence of another indigenous vein in the dance tradition which was as popular as the *mārgi* tradition. Thus, examples of *Daṇḍa Nṛitya*, *Dhōlaka Nṛitya*, *Kōlāṭa Nṛitya*, *Samūha Nṛitya* and *Vikāṭa Nṛitya* can be frequently observed in these sculptures. The *Kōhlāṭika*⁷ and the *Chārāṇa*⁸ have been depicted in some of these sculptures, thus showing the minute adherence to the texts. Further, even the musical accompaniments used by the dancers have been extensively depicted in the sculptures and there are innumerable examples of musical instruments like the drum (in its different varieties), the cymbals, the lute, the flute etc. The depiction of these musicians sometimes in dancing attitudes help to establish the fact that the musical ensemble accompanying the dancer also danced during that period. This tradition was seen until very recently as in the *Sadīr Nāṭya* of Tamilnadu. Thus, the sculptural art of Karnataka has been an eloquent record of the steady and the mercurial trends of the dance traditions which developed here.

If a live and active tradition of dance developed in Karnataka, it was in order to equip and nourish the sensitivity of a society which has reached an impressive level of culture and civilisation. Evidences of the changing patterns of this art form can be obtained from relevant sources like literature sculpture and epigraphy. The later treatises on the existence of dance forms which were not necessarily inspired by the *Nāṭyaśāstra*.

The dance traditions which can be seen today in Karnataka have little or no bearing with traditions of the past. The atmosphere in which the art developed especially after the Vijayanagara period led to a massive dilution in its form and technique wherein it gradually lost all its distinctive features and adopted a format which was not totally conforming to the earlier traditions. Dance forms like the *Gauṇḍali* and the *Pēraṇi* which were indigenous to this region are virtually non-existent today. Thus in conclusion it could be stated that the traditions of the art of dancing, be it *mārgi* or *dēśī* have been preserved more authentically in the other art forms which were prevalent contemporaneously. A study of these arts help to reveal as has been seen, how the multi-faceted art of dance grew and developed with the changing influences and trends of the society in Karnataka.

NOTES AND REFERENCES

1. Narasimhamurthy A.V. (Ed), 1978, *Archaeology of Karnataka*, Mysore, pp. 119-120; See also Karanth S., 1973, *Karnataka Paintings*, Mysore, pp. 11-12, Plate I.
2. The rock paintings discovered at Tekkalakote depicting thirteen dancing figures is very much similar to that seen on a pot excavated at Navdatoli, a Chalcolithic site in Central India. This indicates a continuation of tradition in terms of time and space; Vide Narasimhamurthy A.V., *Op.cit.*, p. 123.
3. Annigeri A.M., 1960, *Pattadakalla Gudigalu*, (Kannada), Dharwad, pp. 82-83.
4. *Indian Antiquary*, Vol. X, pp. 166-167.
5. The word *nāṭya* connotes both drama and dance, and in usage, *nāṭya* signifies dance and *nāṭaka* signifies drama. The word *nāṭa* would therefore mean dancer. Vide Raghavan V., *Journal of the Music Academy*, Vol. 25, p. 79.
6. Some of the later treatises on dance describe certain dance forms like *vishama*, *vikāṭa* and *laghu* which were probably non-existent during the period when the *Nāṭyaśāstra* was compiled. Their inclusion in the later texts must have been because they developed into distinct forms and were widely practiced. Being different in inspiration from the *Nāṭyaśāstra* tradition they were popularized as *dṛśī* traditions. *Vikāṭa Nṛītya* has been described as that dance which is ludicrous in form, dress and movement (*Saṅgīta Ratnākara*, VII.32) or that dance which entails contorted movements of the face, the hands, the feet etc. (*Mānasōllāsa*, 4:18.965-966).
7. *Vikramārjuna Vijayam*, II. 34 prose.
8. *Ibid.*, VII. 87.
9. *Ādipurāṇa*, VII. 124; See also Basavaraju edition, p. 242.
10. *Śāntipurāṇa*, VII. 33.
11. *Ādipurāṇa*, VII. 123; *Śāntipurāṇa*, VII. 34-34 prose; *Anantanāthapurāṇa*, V. 97.
12. A dance form typical to the region of Karnataka which was elaborately described in almost all the contemporary literature. Although its technicalities were codified in the *Saṅgīta Ratnākara* the tradition appears to have existed as early as the 10th century A.D. Vide *Śāntipurāṇa*, X. 63.
13. A type of dance in which the dancers wielded sticks or poles; may be, they even danced on poles. This dance appears to have been of *dṛśī* inspiration for it is referred to as *chitra* (*vichitra*) *nartanam* in contrast to the *śuddha-paddhati* or pure style. Vide *Ajitatīrthapurāṇa*, V. 21.
14. The *Pushpāñjali* which constituted part of the preliminaries of a play was actually the floral obeisance in dance and is discussed even in the *Nāṭyaśāstra*. Vide *Śāntīśvarapurāṇa*, XIV.

160, prose. 161-162, *Anantnāthapurāṇa*, V 40, 93; *Mallināthapurāṇa*, XIII 22-24, VIII 28 prose-29.

15. *Chandraprabhāpurāṇa*, XII. 184 prose; 186-190.
16. The statuesque quality of dance and the fluid quality of sculpture often leads to a confusion regarding the classification of a sculpture into a 'dance sculpture' and a 'dance-like sculpture'. Since both the arts utilize the body as their medium of expression, similarities in stances, postures, etc. are often seen, thus it is difficult to make a streamline distinction as to whether a sculpture is a dance sculpture or a dance-like sculpture. Thus, even if a sculpture can be analysed in terms of dance it may not necessarily be representative of dance.
17. A dancer well versed in the *bhramaris*, in rope-walking and in dancing with the dagger and other weapons (*Sangīta Ratnākara* VII. 1330-1331).
18. An adept in *kiṅkīṇivādyā* and in the knowledge of *rāgas* the *Chārāṇa* dancer with other dancers who are in disguise (*Sangīta Ratnākara* VII. 1329).

WORKS ON DANCE

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2. Saṅgadeva - *Sangīta Ratnākara*, ed. Sastri S.S., with Commentary of Kallinatha and Simhabhupala, Vol. IV, Madras, 1953.
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KANNADA WORKS

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2. Janna - *Ananthanāthapurāṇa*, ed. Srinivasachar D. and Iyengar R.R., Mysore 1930.
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12. DANCE AND MUSIC IN THE TEMPLE ART OF KARNATAKA

Choodamani Nandagopal

Indian cultural heritage has been ably reflected in the temple sculptures through centuries. From Dilwara to Gangaikondacholapuram and Somanath to Jaganath, the study of sculptures in general and the study of dance sculptures in particular form a very interesting area of research. The dance forms practiced in the respective period and the orchestra supporting dancers were the favourite composites of sculptors. They have captured the credences in stone and immortalised the art of dance and music. It is evident from the study of sculptures that the artists were inspired by Bharata's *Natyasastra* and their depiction transmitted the message in their carvings.

Dance and sculpture are two different and distinctive arts used as vehicles to express human emotions and aesthetic achievement. Both the arts have chosen body as the means for their exposition. The *rasa* theory is common to dance and sculpture. Evoking *rasa* or *rasotpatti* is the ultimate aim of a dancer and a sculpture. The construction of temples and religious structures gave room for the expression of these dual arts on a common platform. Dance and music provided scope for the sculptors to create the images of free movements and attractive poses instead of the stereotyped icons with less differences in attributes and features. This also avoided repetition of images. The ornate temples further used dancing in every way possible.

The institution of temple dancing from earliest time perhaps inspired the sculptors to chisel dancing images. They have crystalised the contemporary forms of dancing through enchanting poses. In the *Natyamantapa* the artists of the temple regularly performed dance and music in the evening as a part of temple ritual. These women were the repositories of the science of the language of gesture and artistic bodily movement according to the traditions of Bharata as expounded in the *Natyasastra*.¹

The reconstruction of the history of the classical dance forms of India is incomplete without the reference and proper understanding of dance sculptures so rich in variety. A systematic study of dance sculptures in the temples of Karnataka enabled to trace out the existed dance forms, which progressed and developed through various periods with modification in techniques. They also highlight the importance given to musical instrument, head dress, ornaments, costumes from time to time. Thus we find the temples in Karnataka like Virupaksha at Pattadakal, Kasivisveswara at Lakkundi, Mahadeva at Ittagi, Chennakesava at Belur, Hoysaleswara at Halebidu, Vitthalaswamy at Hampi and Veerabhadra at Lepakshi appear as though the temples are built to expose the dance traditions practiced in Karnataka. A brief review of the dancing panels in Karnataka temples from Early Chalukyan to Vijayanagara times testify the changing modes of dance prevailed in particular period.

The dance tradition, musical instruments, represented in Early Chalukyan sculptures has a close proximity to *Natyasastra*. Even the sculptors were highly dance conscious and could see their perception in adopting dance techniques in its original form rendered by Bharata. Since

the available literary references in Early Chalukyan period are scanty, the sculptural references form the fundamental source of studying dance form in this age.

The sculptors of this period treated every panel with *Rasa* or 'Sentiment'. The *Natya* aspects in these sculptures are very dynamic, natural, expressive and evoke emotion in the onlookers. The dance techniques, presented in the panels strictly adhered to *Natyasastra* tradition. Variegated themes, hand gestures, *karanas* and sentiments are illustrated effectively in the dancing images of Siva of Early Chalukyan times.

The beautiful Nataraja of the Badami Cave I is a fine example of Chalukyan art. Here Siva is dancing *Ananda Tandava*. The multiple hands with various attributes, holding the snake, the very stance represent *Vira Rasa*, the mood of valour. The multiple hands signify more than one *Karana*, i.e. the unit of dance. Primarily the pose represents *Chatura Karana*. The hand across the chest is not turned upward but turned down. The right hand is held in *Kapitha* instead of *Chatura Hasta*, emphasising the meaning to do true and sacred deeds. The bending of the *Kati* gives a proportionate *tribhanga* grace to the entire figure. This figure also represents another *Karana*, i.e. *Ardhamatkali* (*Karana* 28), when a hand resting on the thigh and the right hand swaying above in recital are taken along with the feet position. The other *hastas* presented in the sculpture are *Sukatunda*, *Pataka*, *Musti* and *Katakamukha*.

Another interesting feature in this sculpture is all the *Nrityahastas* are held in the right hands and the attributes in the left hands. The sculptor appears to be well versed in dance and has chosen a free style to exhibit his interest in *Natya Veda*, symbolically indicating here, Siva as the preceptor of *Natyagama* and the *Rudra Vina* in his hand indicating his excellence in music.

The *Jata* is locked in a beautiful manner and he is dancing on a pedestal, his face glowing with sheer joy. The figure is full of life and dynamic movement. It appears that Ganesha also has picked up the *Kapitha Hasta* and is enjoying the dance. The sole musician is the drummer playing on a large sized *urdhva* drum.

The Ravanaphadi temple at Aihole has a gigantic panel of Siva dancing with Saptamatrikas and Parvati. It is common to find Saptamatrikas either seated or standing, but Saptamatrikas taken to dance in the company is a rare aspect. The early Chalukyan artists are best in depicting variety in themes. This tradition is followed by the artists of later Chalukyan period also. The ceiling slab in *Rangamantapa* of Haveri Gurusiddappa temple depicts Siva, playing on the *vina* and the Saptamatrikas with Parvati in a dancing mode. Because of the size of the figures the Aihole panel is more clear and distinct. In the centre of the Saptamatrikas, Siva is dancing in full force with lucid movement and with the charming Parvati by his side. The whole image is full of plasticity and grace. The feet and hand position of the figure represent *Parivrita Karana* (*Karana* 72) accurately. The principal hands are held in *Samdamsa* which indicate that he is teaching dance to Saptamatrikas and the left hand is held down in *Lola Hasta*. The slight bending of *Kati* and neck in opposite directions bring elegance to the figure. This panel is the best for judging the high standard of *Natya* tradition that existed in Karnataka during early Chalukyan

period. The faces of all Matrikas, Siva and Parvati are lit up, with exquisite smile as though all of them are absorbed in the dance of eternal joy.

Ardhanarisvara is one of the favourite representations of Siva in the early Chalukyan period. Siva is in the bi-sexual form portraying the union of *prakriti* and *purusha*. The Badami and Aihole images deserve mention. When compared to Aihole Ardhanarisvara, the Badami image lacks movement. The Aihole image is rhythmic with an eye-catching *tribhanga*. The left leg is strongly footed in *suchipada* to balance the flexion of the *kati*. The curve is so feminine that the designed knee level dress with the belt and chain on the waist is natural. The coiled ornaments on the *devi* add to her special appeal. The ever smiling face with the elongated crown is an added attraction of the figure. *Vira* and *Sringara* are the prominent *rasas* here.

The Nataraja from Pattadakal is dancing in *Chatura Karana* on Apasmara. Here the *mandala* position is very clear. The *kataka hasta* of the right hand indicates the dance consciousness of the sculptor. One left hand is in the usual *Gaja-hasta* and the other, pulling the veil of Devi. The entire panel portrays *Sringara*. Devi is in a very graceful *sthanaka*, i.e. *Asvakranta Sthanaka*.

Another Nataraja from Virupaksha temple, Pattadakal, needs special mention. This lovely image is in movement and the stance is beautifully captured by the sculptor. This pose of Siva is rather difficult to imitate. Here Siva has raised his leg in *urdhavajam chari* (*Akasachari*). The large sized anklets are suitable for this virile movement and expression. The bent head gives exquisite poise and balance to the pose.

Nataraja from K.R.I. Museum, Dharwar, possesses all the early Chalukyan features. This six handed Siva is in a swirling movement. Here he is moving from one pose to another. The lower hands are in *Kataka Mukha*. One hand held high with *Uttariya* signifies the removal of the veil of Maya. The ornamentation and *Jata* are very casual and suit his dynamic movement.

Three faced drum, pot shaped drum, cylindrical drum, (*Tripushkara*, *Dordura* and *urdhva*), flute, *rudravina* and cymbals formed the orchestra for dance sequences in the Chalukyan period. Thus music and dance practiced in Karnataka during 6th, 7th and 8th centuries adhered to classical form in its pure sense.

The inscriptional and literary evidences had multiplied in later Chalukya times and the keen insight of royals in the field of fine arts could be viewed. The dance form of later Chalukyan times has been reflected in the temple sculptures and Somesvara's *Manasollasa*. Change in the material brought change too in the sculptural style and dance forms. It appears from the dance sculptures of the temples of Lakkundi, Kuruvatti, Dambal, and Ittagi - jumps, leaps, swinging and swirling movements were adopted by the dancers of 10th and 11th centuries. This may be due to the impact of regional styles. Double faced drums (*Mardale*, *Mudduka*, *Mrudanga*), flute, *vina* and cymbals were the accompanied musical instruments for dance. The members of orchestra have taken to movements instead of seated positions as depicted in the Chalukyan panels. The *Lasya* form of dance began to receive attention. The female drum dancers robbed

the attention in later Chalukyan sculptures. More importance is paid to ornamentation, girdles and anklets. It is obvious from the dancing panels that the dance form prevailed in the early Chalukyan times passed on to the Rashtrakutas and modulated with regional colour in later Chalukayan times.

In Hoysala dancing panels the female dancers out-numbered the male dancers. The style of dance in Hoysala times indicates a marked distinction between classical and regional (*Margi* and *Desi*) forms. The development of regional language led to the domination of *Desi* style in the Hoysala period and the same is reflected in the contemporary schools. The Hoysala dancers incorporated *desi Karanas*, *Charis*, *Sthanakas* and other techniques along with the classical form. They were successful in formulating their own style and identified as the Belur school of dance.

The Hoysala bracket figures are known for their triflexion bendings. This style stressed on the bendings of waist and limbs. These poses although fundamentally based on *Natyasastra*, in their presentation they convey continuous movement and interesting theme coated with erotic sentiments. The close study of the Hoysala dancer sculptures makes clear that the dance tradition of the Hoysala period based more on 'Rekha' the harmonious combination of the gestures of the major limbs, head, eyes and hands culminated into a pose appealing to mind. The two popular *desi* dance traditions Gaundali and Peravin, described by Sarngadeva in *Sangita Ratnakara* was well known to Hoysala dancers. The dancing panels represent *Mrudanga* in its present form which was the main accompaniment of dance sequences in Hoysala period. *Mardale* and *dhamani* were the substitute drums. Fretted *Vina*, *drone* instrument and *Kinnari* were the popular stringed instruments. Invariably the cymbals players are well-dressed women. The Hoysala dance sculptures are rich in giving various patterns of jewellery, head dress, and costumes. Though they appear over burdened with jewels, it can not be denied that they bear far reaching effect of beauty. The elaborate head dress, tasseled jewellery and soothing movements create uniqueness so typical to the Hoysala art.

The Vijayanagara sculptors were influenced by the court dancers. It is evident from the dancing panels of Vijayanagara period that the neighbouring states had a great impact on the Vijayanagara artists. This is clear when the dress, postures are observed in the sculptures. The dancing panels include both male and female dancers performing together. This was very popular in Vijayanagara times. Along with classical forms the stick dance, sword dance, holy dances were the favourite items as they were the means of entertainment for commoners. The use of *Mukhavina* and *Mrudanga* is evident in dancing panels of Vijayanagara times.

The traditions of dance and music are well depicted in every school of sculpture in the temple architecture of Karnataka. The main differences in various schools are due to firstly change in the adoption of art from time to time; secondly, modulation of traditional techniques in the respective period; and thirdly, the impact of regional variation in the existed forms of art.

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13. DEPICTION OF SOCIAL LIFE IN VIJAYANAGARA SCULPTURES

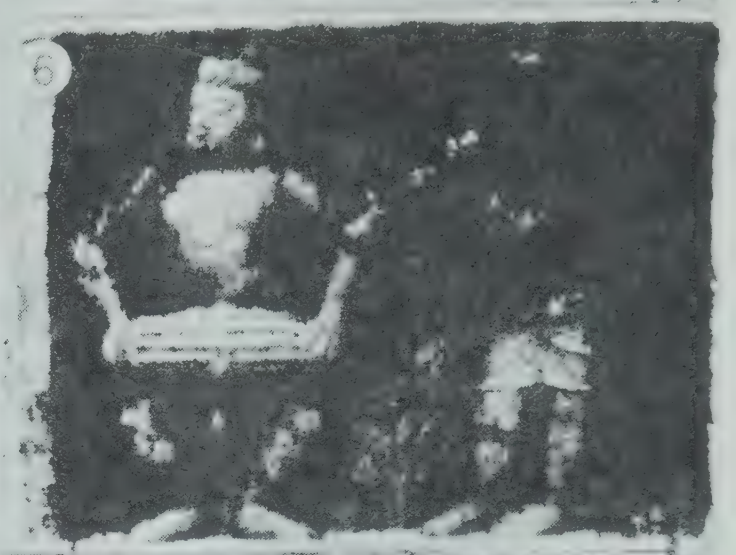
Jyotsna K. Kamat

This research paper is based on a study undertaken to identify various social customs of Vijayanagara period mentioned in Kannada classics, reports of foreign travellers, and in sculptures executed at that time. In addition to temples, memorials are also surveyed as they depict everyday life of that period. Though studies were conducted on various aspects of social life, this paper restricts itself to dress, ornaments, make-up, hair styles, furniture, swings, mode of transport, games, cultural activities, dance, music, wrestling, duelling, fight with animals, popular amusements, hunting, child birth and care only. A few photographs and line drawings are illustrated and their numbers are mentioned in brackets. A list of temples that are scrutinised for their sculptural wealth is also given.

Vijayanagara kings not only constructed new temples but also substantially expanded and renovated earlier buildings. Thus, the Somesvara temple, Kolar; the Nanjundesvara temple, Nanjangud; the Channana Basti, Shravanabelagola and others, all built earlier have sculptures belonging to Vijayanagara style. Therefore, care has to be exercised to differentiate between the sculptures of different schools in order to make a study in social life of a given period. Vijayanagara sculptors have relied on the Puranas, Ramayana and Mahabharata for the subject. However, they did not miss a single opportunity to depict contemporary social life on independent panels on pillars, verandahs, and foundations of buildings. They have selected hard granite and not soft soap-stone like their predecessors and hence their carvings, at times, look very crude and lack lustre. However, they have withstood the onslaught of rain and sun shine for centuries. Vandalism from the locals and tourists have a major share in defacing some rare sculptures throwing light on social life.

The figures in these "social life sculptures" are not over-burdened with ornaments and dresses of all types as in Hoysala style but they are represented as down-to-earth human beings. The sculptors have also taken care to make almost a photographic depiction of dresses and ornaments. Nobles and high officials are in their long elongated cap (Pl. 1), *kulai* (-*kulavi*). It was made of velvet, satin or tefetta cloth, usually imported,¹ and had elaborate embroidery with gold and was studded with jewels. Among commoners high (Pl. 3) and low turbans (Pl. 2) were in use. Rural folks were bare-bodied except for cloth around their waist (Pl. 2). Urbanites used variety of coats (Pl. 41). Long coat (*kabaya*) of Muslim period had replaced that of Chalukyan times and continued in Vijayanagara period.² These long coats (-*angikas*) were of different colour (Pl. 42), designs and at times embroidered. Some tight coats extended upto waist only (Pl. 43). In addition to wearing a dhoti, they also carried a *uttariya* (-*angavastra*) wherever they went (Pl. 16). Leather foot-wears were common. Soldiers and horse riders wore high shoes.³

Dancers wore tight breeches (-*kalukuppusa*) or pleated breeches (-*challana*), tight bodice (= *molegattu*), folded cloth belt (-*dukula*), shining frilled fan (Pl. 4) around the waist and tinkling bells adorned their ankles.⁴ The dance-master was conspicuous with his big headwear (-*dodda*





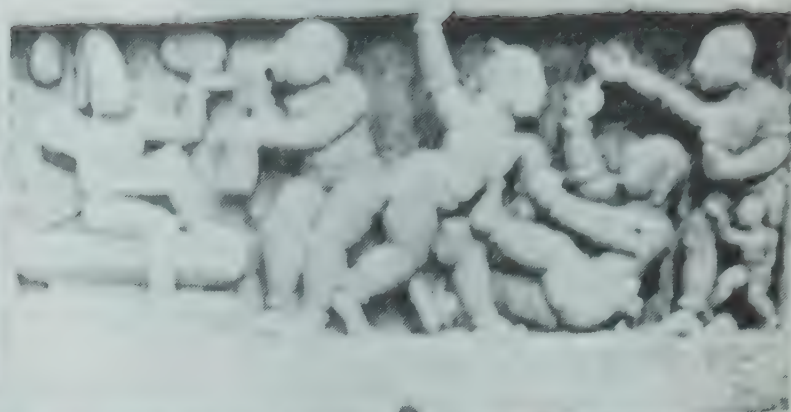
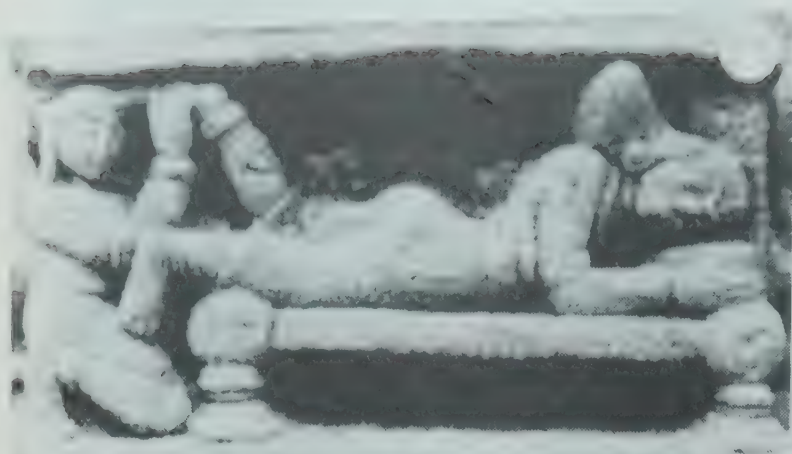
mundasut, beard, ear rings, dhoti, belt (*-nadasuttu*) and held a baton (*-selegolu*).⁵ There are ample illustrations of working dress of different people such as, an ascetic (Pl. 5), a drummer (Pl. 6), a soldier (Pl. 7), a hunter (Pl. 24), a servant (Pl. 25), a priest (Pl. 29), and a cow boy (Pl. 32).

Plain (Pl. 44) and coloured sarees (Pl. 45) came from Gurjara, Varanasi, Devagiri and other places in Maharashtra. There were innumerable coloured designs and borders (Pl. 46) of gold embroidery.⁶ Sprout-coloured (*-talirgavi*), emerald (*-manika-vatte*), orange-coloured (*-kittakgavi*) and sky-blue were considered to be modern in those days as well.⁷ White sari with blue prints or sketches (Pl. 47) (*-neelibarahada bili batte*) was their version of Kalamkari saris.⁸ *Patte* (Pl. 48), *netra*, *cheena* and *dasari* were silk sarees which were in great demand.⁹ *Basava Purana* tells about designed sarees with borders of swans, horses, serpents, elephants, musical instruments and human figures in print. For ease of hunting a huntress would wear a mini dress (Pl. 49). Rural women did not wear any blouse (Pl. 8), whereas urbanites had plain, designed or embroidered blouses. Brassieres (Pl. 11) (*=kuchavastra*) and panties (*=ullude*) could be identified in the sculptures. The sarees were worn artistically by arranging the pleats symmetrically (*-parivididunirividu*), tugging below the navel, and draped tightly over the thighs.¹⁰ Transparent sarees exhibited petticoats (*=angadatta* or *angavatta*).¹¹

A sculpture of *dvarapalaki* is adorned with multitude of ornaments, from hair-parting to toe. If a modern lady is made to wear all these ornaments made of either gold or silver, she will stagger under their weight and probably will not be able to stand erect. Most of these could be identified on the basis of detailed description left by the foreign travellers and the poets of the period.¹² A decorated *hamsa tilaka* was worn in the parting of hair. *Hancgattu* adorned the forehead and fastened at both ends to the upper portion of both ears.¹³ On special occasions, a net of pearls was worn over the head. Ears were decorated with rings, stars, pendants and golden floral designs (*-kodankeya abharana*). *Koppu* was worn on the upper part of the ear.

Neck ornaments (*=saras*) were worn in several levels starting from close to the neck and extending to belly button (*=nabhi*). Five strings of pearls of gold beads (*=panchasara*) had a prominent pendant (*=padaka*). A necklace of gems (*=ratnahara* or *chintaku*) was worn in the middle.¹⁴ Then followed three strings (*=tisara*). A single string of big pearls (*=ekavali*) was flown upto the waist.¹⁵ Shoulder ornaments (*=bhujavali* and *bhujakirti*) were attached to upper garments. A beautiful broad belt of gold, studded with gems (*=kanchidama*) was adorned with silk tassels. The commoners' belt was made of silver. Armlets (*=bahuvalava* or *tolgadaga*) were of one or two rows of pearls, precious stones or just a band of gold. Bangles (*=kadagas*) were of gold, silver, ivory, shells and glass. They were studded with gems, semi-precious stones and beads. Rings (*=ungura*) were worn on all the fingers. Some of them had very large pearls or gems and were fastened with chains (*=elegal*). Large size signet rings (*=mudrike*) were also in use. The palms were decorated with chains studded with diamonds (*=hecravali*). Anklets (*=anduge* or *hansaka*) were of silver and gold. They had unique locking system which was full-proof. For ordinary people there used to be a simple band of metal and for rich they had very elaborate designs, broad and fitted with screw (*=payavatta* or *keclagadaga* or *kataka*). On special







occasions, the kings used to bestow honour on the elite of the court by presenting them a pair of anklets (*-pendeya*). Rings were worn on all toes and specially designed rings (*-mantige* or *pille*) were confined to first two toes.

Men's ornaments were not very different from those of their wives. In fact *ekavali* and *kataka* were common for both the sexes. Only nose ring (*-mukuti*) and hair ornaments distinguished women and men. Musk, saffron and *srigandha* were used for the purpose of *tilaka* and hence they were of different colours. Probably men and women changed the colour of their *tilaka* to suit their blouse and saree colours, as modern women do. Pearls, diamonds and emeralds were also used as *tilakas*. To get them fixed to the forehead, with wax, they used plain or convex mirrors (Pl. 11). Bharatesha Vaibhava¹⁶ gives a pen-picture of queen Kusumaji who adjusted her *tilaka*, hair, pleats of the saree and tassels of waist-band (*-nevalada gondegal*) in front of a huge mirror.

Make up was usually preceded with a bath (Pl. 10). A housewife used to take bath by sitting on a stool, assisted by a maid servant. The head of the family and the children had the pleasure of getting a massage of medicated oil from the housewife. Royalty and nobility employed scented oil for the purpose.¹⁷ On special occasions the men used to get an elaborate bath from the women folk (Pl. 9). Scented warm water, and a paste of grains and herbs were used to remove the grease. The servants were ready with towel to drain off water from hair. Beauty aids were widely known, prominent among which were, hair-oils, face-power made of dried sandal paste, camphor, musk. *Collyrium* (black) and *alta* (red) were used for eyes and feet respectively.

After drying, the hair was woven into a pleat. The thick, long hair when made into a pleat resembled a long black snake.¹⁸ Pig-tails among girls, single and double hair-buns and coiffures were common among grown-ups. Hair was fastened with silk tassels and bodkins¹⁹ which could be seen in the hero-stones of the period. Modern women can learn more hair-styles by observing the sculptural wealth of the period. They used to insert false buns (*=sekkundurubu*), have loose knot and hanging bun (*=soramudi* or *jolmudi*). The use of bodkins, nets and artificial hair helped women to exhibit a variety of hair decoration which suited their whims and fancies (Pl. 12). Men also grew long hair (Pl. 13) and women had to help them to pick up lice (Pl. 14). Grown up boys had their own hair styles, while adults rolled turbans with their wives' assistance (Pl. 15).

The rich and the nobles used a variety of furniture. Just for relaxing, there used to be long benches (Pl. 50). For a quick nap wooden cots were available (Pl. 52). For night's rest drinking water, *pan* box, and *peekdani* (*davake*) were kept below the bed (Pl. 54). People with artistic taste went in for elaborate cots (Pl. 51). Mattress, bed sheets and cushions were used liberally (Pl. 53). In certain sculptures the cots appear to be made of metal (Pl. 56). Basava Purana describes, a luxurious apartment of a courtesan with a big cot (Pl. 55), thick mattress, cushions, clean blankets, sofa (*=gadduge*), ceiling mirror (*=malagugannadi*), fan, water-jug, scented water-container, covered-box etc. Abdur Razaak²⁰ noticed chairs and settees in front of the quarters of courtesans; he also observed beautifully embroidered sofas in the royal palace. Low stools

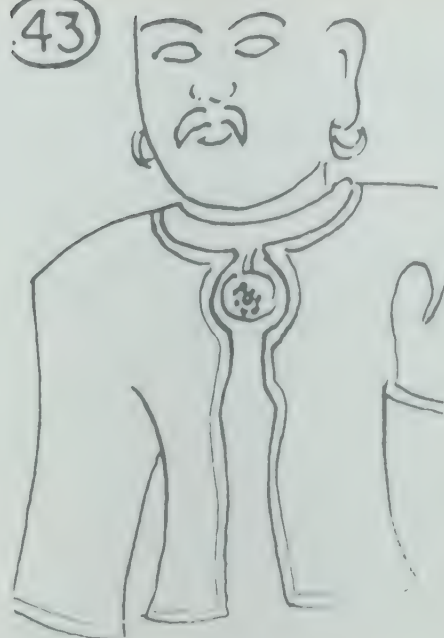
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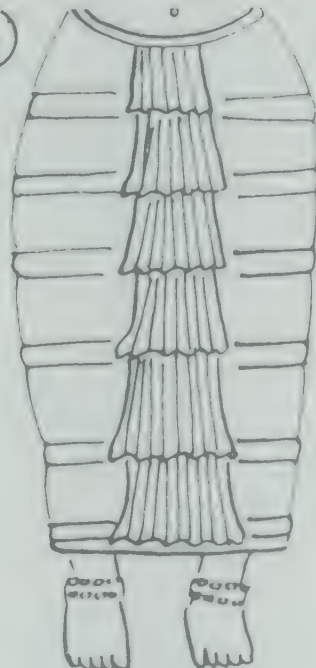
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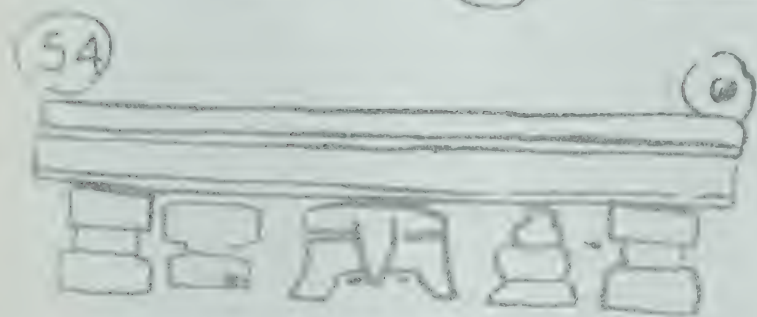


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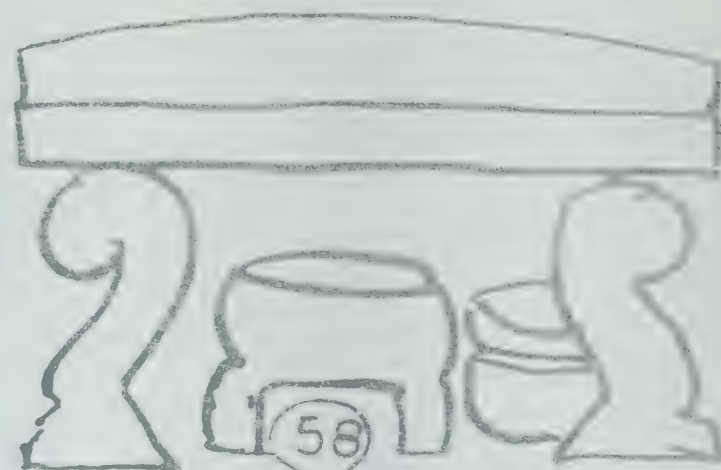
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(Pl. 57) and high stools with cushions were in use (Pl. 58). The commoners were contented with *charpoys*, stools and low benches. Almost every house was provided with a swing (= *tugumancha*) of one type or the other. Children, men and women enjoyed themselves on these swings (Pl. 17). In some cases they were so spacious that they appeared to be swinging cots.

For the poor and the rural population, walking was the only mode of transport. There were labourers who assisted the rich in transporting their belongings (Pl. 28). Palanquins (= *andana* or *dandige*) were used by well-to-do people. They were made of wood, bamboos or cane²¹ and were spacious enough to keep one's personal belongings and a mattress to sleep on. A variety of palanquins (= *dolis* or *menas*) are depicted in the hero-stones of the period. This popular mode of transport was borrowed by the Portuguese in toto in Goa. They used to visit the churches almost in identical fashion as nobles used to visit temples in the Vijayanagara times. The princesses ornamented and well dressed, travelled in a palanquin and a parasol (decorated with pearls) was also carried; the attendants carried makeup box, vanity bag or purse, mirror, perfume box, flowers, slippers and accompanied the princess to temple.²² In Portuguese Goa, a rich lady was dressed in gold embroidered clothes, wore gold and diamond ornaments and slippers and went in a palanquin, accompanied by a host of servants, carrying small carpets, chair, fan, vanity bag and kerchief.²³

House-wives used to attend to all the domestic duties. These are well-depicted in the sculptures. In one, a lady churns curds (Pl. 30), and in another she is busy in cleaning an utensil (Pl. 31). Chatting with the husband (Pl. 16) or neighbour gave her relief from monotony of everyday life. Vijayanagara kings organised games and cultural activities, puppet-shows, dance-performances, acrobatics of jugglers and fire-works, were carried throughout the night in huge arenas, constructed for the purpose.²⁴ The foreign travellers were so impressed by a dance performance as to exclaim, 'wisdom lost its sense and soul and intoxicated with delight over the movements of the beautiful dance'.²⁵ Quite a variety of dances were performed out of which *kuravanji*, snake and peacock dances were most popular.²⁶ Music lessons were given by the Guru appointed for the purpose (Pl. 19). Women musicians were expert in playing on flute, *vina* (= lute), and drum (= *maddale*), beating on bronze *tala* (*kamsala*) and blowing horn (= *kahale*).²⁷ Sixteen types of string instruments (Pl. 20), seventeen types of drums (Pl. 21), and six types of wind instruments (Pl. 6) were in use. Some of them could be identified in the sculptures.

Wrestling was a popular sport in villages and cities (Pl. 22). Women wrestlers were not uncommon.²⁸ There were groups of wrestlers who entertained the public and collected donations (Pl. 26). Similarly acrobatic teams were the chief entertainers to rural populations. An epigraph of early 17th century tells about the tragic death of female acrobat, Yellakka, who, while performing some feat on a pole fell and died on the spot.²⁹ Jugglers and snake charmers (Pl. 38) provided entertainment to villagers by various feats. Duelling with swords (Pl. 23) was very popular but the king's permission was required for this sport.³⁰ Fight with an elephant (Pl. 37), buffalo-fight, ram-fight, cock-fight were other popular amusements. In a beautiful sculpture an elderly lady inviting her young friend for quail fight is depicted (Pl. 2). Various phases of hunting of beast (Pl. 24) and birds, implements used, hunting dogs, mode of carrying prey (Pl. 27) can

be identified in the sculptures. *Kolata* was a popular game and sculptures of Hampi and Lepakshi provide glimpses of the game and the feats the players could show in between the game.

Child-birth was a very important event in a woman's life. A midwife, relatives and neighbours supervised safe delivery (Pl. 33). Rural women from Canara attended their normal chores soon after delivery.⁴¹ However, in the upper strata, this might not have been true. A beautiful pen-picture of motherly care and affection bestowed by Bijjavve on her baby is mentioned in *Basava Purana*.⁴² She breastfed the child and gave him butter and sugar. She sang lullabies when the child cried and covered him with *pallu* of her sari, caressed and guarded him against cat. The sculptors have given enough prominence to infants in their creations. A child helps itself to its mother's milk while she is busy in checking pulse-rate of another women (Pl. 8). In another sculpture a child is shown in its father's lap (Pl. 14) while mother is busy in picking lice. A rare sculpture depicts a father kissing his child sitting on its mother's lap (Pl. 34). In a wrestling team, child entertainers are also included (Pl. 26). Bathing a child was an elaborate process. First, it was smeared with oil and gently massaged. Then it was seated or made to lie on the out-stretched legs. Warm water was poured, keeping watch all the time that water did not enter its nose, eyes and ears. After a year's growth the youngster was made to sit on a short stool and water was poured from a copper vessel.

Husbands expected that their wives should be above all suspicions. In a down-to-earth sculpture, a worrier is shown punishing his wife's paramour. In another, a woman's hands are tied above her head and a male is engaged in beating her with a stick (Pl. 40). Kicking one's wife seems to be common practice (Pl. 39). However, there is no sculptural evidence of wife-burning for dowry.

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LIST OF VIJAYANAGARA TEMPLES SCRUTINISED

1. Narasimha Swamy temple, Sibi, 1403 A.D.
2. Tyaramalleswara Swamy Temple, Hiriyuru, 1466 A.D.
3. Vijaya Vitthala Temple, Hampi, 1510 A.D.

4. Shri Krishnaraya Temple, Hampi, 1513 A.D.
5. Papanasheshwara Temple, Lepakshi, 1535 A.D.
6. Achyutaraya Temple, Hampi, 1535 A.D.
7. Khetapayya Narayana Temple, Bhatkal, 1546 A.D.
8. Avimukteshwara Swamy Temple, Hoskote.
9. Anjaneye Temple, Hoskote.
10. Venkataramana Swamy Temple, Hoskote.
11. Ganesha Temple, Mulbagil.
12. Narayana Swamy Temple, Melukote.
13. Revanasiddeshvara Temple, Sira.

LIST OF ILLUSTRATIONS

- | | | |
|--------------------|------------------------|-----------------------|
| 1. Kulai. | 2. Turban. | 3. Loin Cloth. |
| 4. Uttariya. | 5. Frilled fan. | 6. Dance-master. |
| 7. Shepherd. | 8. Drummer. | 9. Soldier |
| 10. Hunter. | 11. Courtier. | 12. Ascetic. |
| 13. Servant. | 14. Plain sari. | 15. Sari design. |
| 16. Printed sari. | 17. Trouser. | 18. Without a blouse. |
| 19. Brassiere. | 20. Bath. | 21. Kum Kum. |
| 22. Make-up. | 23. Men's bath. | 24. Pig tails. |
| 25. Hair doing. | 26. Hair buns. | 27. Stools. |
| 28. Benches. | 29. Cots. | 30. Mattress. |
| 31. Swing. | 32. Palanquins. | 33. Dance. |
| 34. Music teacher. | 35. String instrument. | 36. Drums. |
| 37. Wrestling. | 38. Duelling. | 39. Quail fight. |
| 40. Hunting. | 41. Child-birth. | 42. Child and Father. |

14. SOME UNIQUE ASPECTS OF MEMORIAL STONES OF KARNATAKA

C.V. Rangaswamy

Memorial stones of Karnataka include *Viragals*, *Satigals*, *Nisidhis*, sacrificial stones (*balikallu*) and tablets recording heroic practices like *Siditala* (swinging on poles), *Garuda*, erection of cattle stone or *Gokal* and expiatory practices like erecting a Buffalo stone (Hosur, Uttara Kannada Dist.). The bulk of such lithic records comprises *Viragals* which were erected in memory of heroes (as commemoratives) who risked their lives at the orders of their masters or for the defence of their dominion, cattle, wealth and honour of women. Such records form a distinctive type of stone records which help the historian today to glean information on the social, religious, economic, political, art and cultural aspects of Karnataka's history. An attempt is made in this paper to highlight the unique aspects of memorials with special reference to (1) social basis of memorials, (2) religious beliefs, (3) economic factors, (4) variety of memorials, (5) political significance, (6) art and sculptural value, and (7) providing very interesting allusions.

A large number of *Viragal* inscriptions (list appended at the end) have been found which indicate that the age required that the youth be trained in the art of warfare often caused by cattle-raids, organised by armies of aliens, by robbers and frequent wars. Such conditions required acquisition of physical fitness and skill in the use of weapons of war by almost every one.

To die as a hero in fight was considered a great virtue. The valiant soldiers of Karnataka were expected to die fighting for their masters whose salt they ate rather than run away from the field of battle. This was not only true of the princes but every man 'from pauper to prince' was a soldier and hero.¹

1. SOCIAL BASIS OF MEMORIALS

It is significant to note here that although the Kshatriyas were eligible to fight and become heroes according to *Varṇāśramadharma*, other castes were not prevented from exhibiting their valour and become heroes. The virtue of heroism was traditionally associated with the Kshatriyas as they functioned as princes, kings and monarchs with their political power to rule. But those who supported the ruler and stood shoulder to shoulder on the field of battle were persons from all the castes but generally Śūdras. A large number of hero stones (List period-wise, dynasty-wise and District-wise given at the end) whose place of erection and mode of worship, when examined indicate that the Śūdras, were largely employed as soldiers. Among the Śūdras, the Harijans also fought, exhibited their valour and died as heroes which fact is evidenced by erection of hero stones in Harijanwadi or the Holera streets or Marichaydis of villages. For instance an inscription² from Ganganur, Somavarpeta Taluk standing in front of the Harijan street (damaged) refers to the death of one Lalluga, brother of Ranivoliga. Another one from Heggadadevanakote³ standing in Holera Honna's house (undated) records the death of Kadidali Bayina Mada. Still

another from Basanur⁴ near Holageri refers to the grant of Basanur to Marasinga during the rule of the Gangas.

Thus, though there are a few instances which show that the Kshatriyas hesitated to fight with heroes of other castes, heroism (*vīratva*) was a common trait and depended on the individual's ambition, self-respect, courage and chivalry. In this regard Sesha Sastry cites poet Pampa and has rightly pointed out that it would be appropriate to regard all the heroes as belonging to one class instead of attributing heroism to one caste only.

*Kula meṁbudunte bīrame /
kulamallade kulamanintu pikkadarim nī
molidelli puṭṭi beḷediro /
kulamirdude koḍadoḷam śara stambhadoḷam //*⁵

The *naiks*, kings, *samantas* and *polygars* who figure in history in large numbers, hailed from the so called lower castes. In course of time, it became conventional to the ruler or hero to style himself as belonging to a high caste as a consequence of his expression of valour.

Thus the heroes who were drawn from or made a voluntary sacrifice of their life for a good cause belonged to caste/class of *bēḍas* (huntsmen), *maḍivāḷa* (washermen), *besta* (fishermen), *gollar* (shepherd)⁶ and the other lower sections of the community. Corroboration from folk literature on heroism or practice of *Sati* is amply available. *Khaṇḍa Kāvya* for instance, in folk literature makes reference to a *Sati* named Īrōbi belonging to *Gollar* caste. Hariyatti Jampara's son Nāgaṇṇa was a *Golla*. Similar instances are available of *Baḷegār Nāgavva*, *Byātagās Jakkanna* and others.

A minute analysis of the social composition of memorial stones would indicate that only about 5% constitute commemoratives to kings, queens, nobles, generals and merchants, while the bulk of the memorials deal with the common folk. It only requires a modern travelyan to write the social history of Karnataka through the ages based on a study of the memorials and literature on heroism.

Mastikals or *Satikals* give us an insight to the social customs of those times. Such stones are set up in memory of wives who burnt themselves on the pyre of their husbands. They are carved in relief showing the left arm of the dead lady with her stretchedout palm. Inscriptions are found below. In Rajasthan, *Sati* pillars are a distinct type of memorial stones.⁷

Sati stones are examples of what an Indian woman can do for her husband. In his lifetime, she tends to his comfort and happiness and at the end follows him to the grave. That is the greatness of *Satis*, some of whom are also worshipped even today, more particularly on occasions of auspicious ceremonies at home.

Instances of temples of *Mahasati* or *Mastigudis* are on record.

There are one or two instances recorded in epigraphs when the wife of a certain person, finding her husband in the company of a prostitute, killing both and finally ending her life also.

2. RELIGIOUS BELIEFS

Religious conditions, beliefs and practices find amply reflected in *Niśidigals*. They give us plenty of information regarding observance of vows, *Sallākhana*, *Sanyāsana* and *Samādhi*. They are set up in memory of priests, *āchāryas*, *śrāvakas* and *sanyāsins*. The devotee puts up the epitaph at the *matha* with the dead person's figure in relief at the top. The middle portion has the inscriptions. Devotee and his wife in relief are shown listening to *dharma* preached by the *āchārya*, also in relief, at the bottom. Sometimes the epitaph is found only with the figure of the dead carved in relief at the top. An inscription from Chikkabetta⁸ registers the death of the Hoysala queen Śāntala Dēvi at Sivagange. On hearing the news of her death her mother Māchikabbe wife of Perggaḍe Mārasingha laid down her life by the rite of *Sallākhana*.

Some of the stone records also give instances of heroes or devotees who died taking vow to goddess of the village. An inscription refers to a *haṭayōgi* who died by piercing through spear on a solar eclipse day.

The *āchāryas* to whom grants were made were very learned, famous for their religious austerities and sometimes heads of *agrahāras*.

Inscriptions also refer to a lump of ash or *gaddige* as for instance Tōṇṭada Śrī Siddalingēśvararu, *brindavans* and temples.

A unique *vīragal* from Kattēsōmanahalli⁹ nearly quotes a line in Sanskrit verse beginning with *pāpōham pāpa karmaham*.

3. ECONOMIC FACTORS

Land grants, fixation of boundary disputes and their settlement:

Memorial stones invariably make reference to grant of land for the maintenance of the family of the fallen hero or the children of a woman who died by the rite of *Sati*. Besides we meet with references to land disputes and their settlement. Hero stones from Indavara, Chikmagalur District, relate to a peaceful settlement of boundary dispute of a field.¹⁰

An inscription from Aruvanahalli, Malavalli Taluk, Mandya District, dated 1358 A.D. belonging to the reign of Bukka, the Vijayanagara king, states that property was inherited and divided between the sons of Kirttiyarasa.

Terms relating to gifts or grants like *Kodige*,¹¹ *Kalnāḍ*, *Tālgalchu*, *Bālgalchu*, *Nettarakodige*, *Nettarapaṭṭi* are mentioned in memorial stone inscriptions.

A reference on a raid made on the crops of the field and the refusal of crops being given, is to be found in an inscription¹² from Ron, Dharwad District of the Rāshtrakūṭa king, Krishna III dated Śaka 864. It not only describes a battle in which the servant of Butarya made a raid on the crops but also states that Pampayya refused to give even a grain of corn.

4. VARIETY OF MEMORIALS

The stones set up in memory of village heroes who died while rescuing cattle¹³ of the village are no doubt numerous. Besides these, there are memorial stones for heroes who fought with robbers and died.¹⁴ Stones were set up in memory of heroes who sacrificed their lives for their country while fighting big battles,¹⁵ leaping from spear point,¹⁶ splitting skull,¹⁷ and grasping red hot iron before god Hoysalesvara.¹⁸ There are memorial stones for the memory of persons who bravely fought with tigers¹⁹ or hogs,²⁰ who hunted wild elephants or champion fighters.²¹ There are instances of heroes who died while defending the women²² of their villages, heroes who sacrificed lives for the sake of religion by protecting the temples from the attack of their enemies and heroes who died on the day of the solar eclipse.²³ There are strange examples of heroes who gave up their lives for the sake of their lords, of servants who died voluntarily merely out of sorrow for the death of their masters. There are instances of heroes who joyfully died in fulfilment of their vows, strange instances of heroes who would give their heads to swing on poles²⁴ for gods, when sons are born to their lords as well as families as a whole offering their lives as *Garuda*²⁵ for the safety of their kings, and heroes who died while transacting a business²⁶ are on record. Besides setting up stones for the heroes, there are instances of hero temple (*viragudi*) or a platform (*katte*)²⁷ and *vīragal* fence. An instance of a royal memorial has been discovered and cited by A. Sundara and K.V. Ramesh.²⁸

Hero stones were erected after cattle raids (*Turugol*), rescue of honour of women (*Peṇbuyyal*), dying for the master (*Yerevasa*), sacrificing in order to ward off tribulations of relations and friends (*neṇṇaṇḍalu*) and raid on village and other community settlements (*Ūraḷivu*).

The idea behind the practice of voluntary death was for the safety of villagers, sympathy and fellow-feeling for neighbours, protection of cattle, children, women and the old. The person fighting against odds never cared for his life and in almost all cases falls in battle (though there are rare instances of stones having been erected for heroes surviving the battle). The heroes name was held high and commemorated by inscriptions.

To cite only a few *Vīragal* inscriptions out of so many; the hero-stone at Betgeri in Gadag Taluk, Dharwad District mentions that Kaligaḷḷa fought against Koḷṭūba and died for defending fields.²⁹ The Begur inscription³⁰ of Nītimārga Ereyyappa makes mention of a hero (Pāṇegaṭṭi) who fell on his master's feet and died. The Atakur³¹ inscription shows how the Ganga king Būtuga killed Rājāditya in the howdah on the elephant. Hiregundigal, Tumkur District, has several *Vīragals* belonging to the Gangas and to the period of Govinda III, the Rāshtrakūṭa king. They give an account of the terrific wars between Śrīpurusha of the Gangas of Talkad and Rashtrakuta Govinda. On one of the inscriptions, the figure of king Śivamāra is found. Inscriptions speak of how Śivamāra struggled for freedom, though put in prison for 4 or 5 times and finally getting liberty by exhibiting unexampled heroism. *Vīragal* inscriptions refer to Sivanandavarma's valour,³² unprecedented heroism of Kumara Lakshmaṇa³³ to keep up his word for his lord that he would die with him, king Sōmēśvara's sacrifice and how he jumped into water of the Tungabhadra with prayers in his mouth, attacked by malignant fever, an instance of

Gūvaḷedēva who offered his life to keep up the promise which he had made to his pet animal, the parrot³⁴ and an instance of a hero who died of his cough.³⁵

That hero-stones are set up for heroes who survive is evidenced by the Sringeri inscription.³⁶

Viragals erected in memory of heroes who died in defence of cattle is self-explanatory. Cattle was regarded as a major part of the nation's wealth. In ancient Karnataka, *Turuga* or *Gograhana* battles were frequent. To stretch this parallel to north Indian history, we hear of how Alexander, the Emathian General took the booty of cattle from West Punjab. That cattle could be paid by way of tribute in ancient India has been endorsed by Megasthenes. Further, in *Arsha* type of marriage, cows were given in exchange. *Viragals* in Shikaripur Taluk, Shimoga District, Hiremadhure and Basral, Tumkur District, Kaikini and Bhatkal, Uttara Kannada District, are standing examples of heroes who faced death, with a smile, almost in defence of kingdom, wealth, fighting against robbers and scaling the fort.³⁷

These few instances are enough to show how men valued ideals more than lives in those days. They also reflect the prominent thoughts which powerfully swayed the minds of people. In fact the hero was worshipped as god Birappa. Shrines like dolls house are found in Uttara Kannada District.

5. POLITICAL SIGNIFICANCE

Battle Scenes:

Viragal inscriptions often make references and describe scenes of battles, images of heroes, descriptions of the battlefield and weapons used as arms. They also give a clue to the art of warfare, prevailing in those days. As *Viragal* inscription from Gonibid,³⁸ Chikmagalur District belonging to the reign of Hoysala Vishnuvardhana records the death of a warrior named Basayya in a battle between the Hoysala king and the Chola general Adiyama. It also gives an account of the battle. Similarly the *Viragal* inscription of Hoysala Narasimha III dated 1276 A.D. describes an attack on Halebid by the Seuna general Saluma Tikama in which a warrior named Khandeya-Raya Raneya or Gopa is stated to have died. It also provides details of the battle. Terms like *Addayida*³⁹ (sword) are available in *Viragal* inscriptions.

Names of Rulers, Feudatories and Their Titles:

Memorial stones make mention of names of rulers *mahamandalesvaras*, ministers and *dannayakas*. An inscription from Holenarasipur belonging to the Hoysala period states that the great minister Madigauda *dannayaka*, procured for the *mahajanas* of Kunchiya, the remission of certain taxes from the king. A tank was built in the name of his wife, Mayidevi *dannayakini*. Likewise a hero-stone inscription from Kaikini, Uttara Kannada District introduces *Maha Pradhana* Lakkanna Odeya, governing Honnavura. A record from Haduvalli⁴⁰ mentions the feudatory of Vijayanagara king, Vira Prataparaya as *Maha Pradhana* Virupana Odeya.

An inscription⁴¹ states that a hero of the trusted servant of Mallaya, the feudatory of Bharami died when the fort of Gutti was besieged.

A record from Akki Alur¹² records the death of *nalprabhu* Kesapagavuda of Balur in a local fight in the presence of all the *praje* and the twelve *bittukaras*.

A hero stone inscription from Basavanahalli gives the title and genealogy of Narasimha III while describing the collision between him and his brother Ramanatha.

Names of Administrative Divisions and Functionaries:

Names of administrative units with their numerical suffixed and sometimes their official functionaries find their mention in *Viragals*. Mention of Gangavadi 96000, Banavasi 12000 (being governed by *Mahamandalesvara* Chattayadeva of the Kadamba family), Guhalige 70 in Kondali, the thousand Agrahara Tilivalli and 300 of Masnur are on record.

In memorial stones we come across terms like *Vaddabevahari* (merchant), *gaudike* (headship of land or village), *Mahajanas* (assembly) and *mandu* (collection of villages) etc. A hero-stone inscription¹³ refers to an act of a town by which a fine of 50 *ga* was levied on the father for having killed the son. A local assembly is mentioned in an inscription of Mulbagal Taluk, Kolar District. The place name of Dharawada finds mention in another inscription.

STATISTICAL DATA ON MEMORIAL STONES (As in 1980s)

(A) Total Number of Memorial Stones published (with inscriptions)

1. Hero stones	2193
2. Sati stones	145
3. Nisidhi stones	304
4. Copper plate	1
5. Siditale	2
6. Garuda	3
7. Miscellaneous	3

Total	2651

(B) Period-wise

1. Pre-10th century	217 inscriptions
2. 10th to 13th centuries	1085 "
3. 13th to 15th centuries	170 "
4. After 15th century	83 inscriptions
5. Miscellaneous.	1096 "

Total	2651 "

(C) Dynastic List

1. Early Chalukyas	1
2. Kadambas (1) Early	1
(2) Later	59
(3) Other	36
3. Rāshtrakūṭas	34
4. Gangas	151
5. Later Chalukyas	124
6. Sevunas	84
7. Hoysalas	363
8. Vijayanagara	122
9. Kalachuryas	46
10. Mysore	14
11. Santaras	71
12. Cholas	48
13. Chiefs	187
14. Miscellaneous (Dynastically unclassifiable)	910

Total	2651

(D) District-wise Distribution

	District	Hero stones	Sati stones	Nisidhi	Others	Grand total
1.	Dharwad	153	11	6	--	170
2.	Belgaum	5	--	--	--	5
3.	Bijapur	25	1	1	--	27
4.	Uttara Kannada	43	2	--	--	45
5.	Mysore	113	4	--	--	117
6.	Kodagu	19	--	3	--	22
7.	Dakshina Kannada	4	--	1	--	5
8.	Mandya	183	10	--	--	193
9.	Hassan	281	9	284	50	624

	District	Hero stones	Sati stones	Nisidhi	Others	Grand total
10.	Chikmagalur	138	2	1	--	141
11.	Shimoga	538	76	3	82	699
12.	Bangalore	101	3	--	--	104
13.	Kolar	124	10	--	--	134
14.	Tumkur	173	9	1	50	233
15.	Chitradurga	81	2	--	--	83
16.	Gulbarga	--	2	--	--	2
17.	Bellary	20	--	--	--	20
18.	Raichur	19	4	4	--	27
19.	Bidar	--	--	--	--	Nil
	Total	2010	145	304	192	2651

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15. THE MEMORIAL STONES OF KARNATAKA

R. Sesha Sastry

The memorial stones of Karnataka may be classified into two groups: (1) Memorials raised as part of performance of funeral rites and (2) memorials which are not connected with funeral rites but commemorate the heroic act of a person. No doubt the second group of memorials are a byproduct of the earlier ones with some change in the format and social relevance. The first group of memorials have anthropological and cultural significance whereas the latter group of memorials have anthropological, social, historical and cultural significance. The first group of memorials symbolise the dead and provide a place to the soul of the deceased. But the second group, in addition, gives details of the deceased person and praises his personality. They provide historical facts to the future generation.

The main motive behind the setting of a stone is to elevate the deceased to the level of an ancestor. People believe that the soul of the deceased finds a place in the stone erected in his memory. Almost all the memorials of Karnataka are of stone only. Stone, being the most durable material, primitive people used it for setting memorials. We do not find any memorial made of any other material than stone.

Though the main purpose of erecting a memorial was to record the deceased personality's heroic act, valour, sacrifice, charity and the grant given to him to pass on the same information to the next generation. The basic idea of giving shelter to the deceased person's soul was continued with certain rituals. This is evident from the inscriptions on memorials. It is interesting to note that it took a new shape also. Destroying or doing any kind of harm to the memorial was considered an act of sin and allowing a memorial to be destroyed by enemies was considered a challenge. An inscription from Jagalur Taluk bears testimony to this. When the Nolambas burnt a hero-stone of Rashtrakutas, they fought and reinstated the hero-stone.¹

It was an ethic in the war or in any combat that whoever takes refuge under a hero-stone should not be killed. Because it was believed that the hero of the hero-stone will protect him. As a token of respect to the deceased hero, such people were not killed. A hero stone of 900 A.D. bears an inscription which says 'whoever takes refuge (shelter) under this stone must not be killed.'² In Sangam literature also we get such description.

NISIDHIKALLU

Nisidhi stone is a memorial stone which forms part of self-immolation, peculiar to Jains. Memorials are erected to men and women saints who accepted death by *sallekhanavrata*. As far as *nisidhi* is concerned, there is no definite form as such. Often it may be a stone slab, a boulder, a square platform, footprints or an image to represent the deceased. It is estimated that about 251 *nisidhi* memorials with inscriptions survive in Karnataka. The earliest of these belongs to



1. Hero-stone, Mavali, Rashtrakuta, lower panel

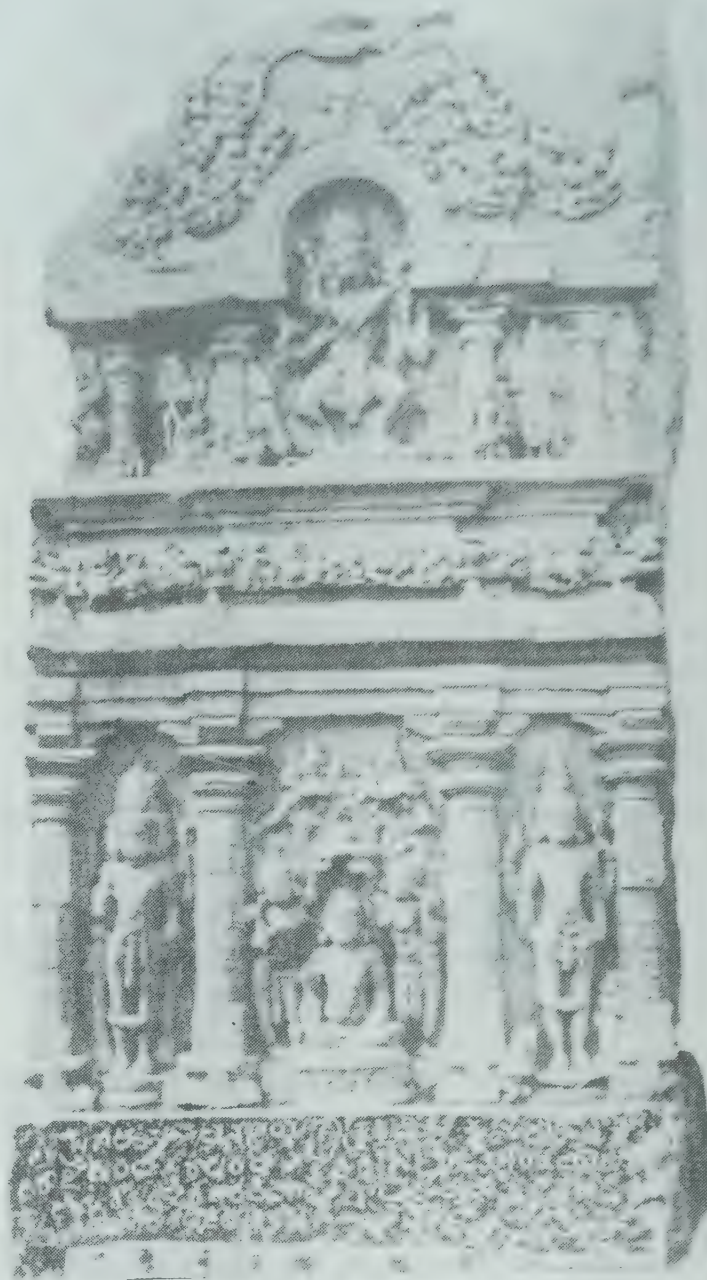
6th century A.D. at Sravanabelagola. In 6th and 7th centuries it was believed that the place where they ended their life was sacred and the footprints of the deceased were carved with inscription depicting the vision of life as seen by the deceased. After 8th and 9th centuries, the format of *nisidhi* took an altogether different shape. It had the influence of hero-stone sculpture. As in the case of hero-stones the *nisidhi* was depicted in sculpture in three stages (1) taking *Vrata* from the elderly saint, (2) meditating and leaving the body and (3) *Atma* with the *Tirthankara*. Another format resembles the *chayastambas*, that is, a square pillar, having sculpture depicting the *sallekhana* at the top portion either on all sides or one or two sides with inscription. Such pillars can be seen at Sravanabelagola.

We come to know that the act of *Sati* was done through *sallekhanavrata*. An inscription dated 1150 A.D. informs us that when Satyavaggade died, two of his wives took *sanyasana* and died by observing *samadhi* *vidhi*.³

It is interesting to note why these people took *sallekhana* and died. Many inscriptions offer information in this regard. A 6th century *nisidhi* inscription of Sravanabelagola tells us that the Jain monk Nandisena took *sallekhana* after realising that all the worldly pleasures like wealth, youth, social status disappear like snow and they do not give salvation to life. Jainism believes such philosophy. Another inscription from Pombucha informs us that Mallamacha Gavunda realising that his death was approaching called all his relatives and declared that he would take *sallekhana*. He observed *sanyasa* and died by following the rite of *samadhi*.⁴ Signs of old age and imminent and unnatural death led people to *sallekhanavrata*. At times, disappointments or accidents in life forced them to invite death by *sallekhanavrata*. The *sallekhana* of Machikabbe



2. Hero-stone, Rashtrakuta period



3. Hero-stone, Rona, Rashtrakuta period



4. Saviyabbe memorial stone,
Sravanabelgoia, Ganga period



5. Hero-stone, Huli,
Kalyana Chalukya period

is worth-noticing here. After the sudden death of her daughter, Shantala, queen of Hoysala Vishnuvardhana, Machikabbe took the decision to end her life by resorting to *sallekhana*. The inscription tells us that when her friends and relatives requested her to change her decision, Machikabbe refused. It is said that she was not even moved with any feeling. With a firm mind, she observed *sallekhana* and ended her life.⁵

Usually, people used to take *sallekhana* at holy places. So, the memorial *nisidhi* was erected there itself. This is the main reason why we get many *nisidhi* stones at Jain centres. Sometimes, when a person took *sallekhana* elsewhere, his *nisidhi* was erected in one of the holy places.

MEMORIAL TO THOSE WHO COMMITTED SELF-IMMOLATION

The act of self-immolation by cutting one's head or by entering the fire or through some other means was also accepted as a heroic deed. So, memorials were erected to such people to commemorate their death. Society respected such people. Self-immolation is of two types: (1) self-immolation with religious purpose and (2) self-immolation with social purpose.

There was a convention that if a person commits self-immolation on an auspicious day as solar eclipse or lunar eclipse or any other day, would attain salvation. An inscription dated 900 A.D. informs us that a person called Jayanagan committed self-immolation by entering the fire in *Makaramasa*.⁶ Several memorials commemorate such an act at the time of solar eclipse. Sometimes devotees used to pronounce that they will offer their head if their wishes are fulfilled. After the fulfilment of their wish, they used to offer their lives to god or goddess. An inscription dated 1139 says that Birayya entered fire and committed immolation as pledged.⁷ A man called Akkate pronounced that he will offer his head if his king is blessed with a male child and he did it.⁸ A hero-stone from Kolar District is very interesting. A hero cuts off his head when the army was about to march for a battle.⁹ It is not clear why such an act was done.

From the *Kalikapurana*, we come to know that the ultimate means for salvation to a *sadhaka* is to offer his flesh and blood to the goddess. Many such memorials are found in Kolar and Bangalore Districts. But it is unfortunate that we do not have inscriptions on such memorials. We can get the meaning and explanation regarding the sculpture based on the spot where we find these memorials.

It is wellknown to the students of Karnataka history that committing self-immolation soon after the death of his king or master or their wives was prevalent in ancient Karnataka. Such people were usually warriors who took oath to save their masters or kings till their last breath. In case they fail or the master dies in the meantime, they committed immolation. They were called *velevali*, *lenkavali*, *kilgunte* and *garuda* in the inscriptions. Many inscriptions praise the act as a heroic deed. An inscription dated 900 A.D. has praised a *velevali* who indulged in immolation after the death of Chalukya king as 'there was none to him in the past or present or in future who could stick on to his word in this world'.¹⁰ Another inscription dated 1185 A.D. gives us very interesting information through its text and sculpture. Boppana was *velevali* to the



6. Hero-stone, Nolamba period



7. Hero-stone, Ganga period



8. Memorial for hunter .

queen Lachaladevi, wife of *Mahamandalesvara* Sovidava. On the death of Lachaladevi, Boppana immolated himself. The sculpture is also interesting. At the lower panel Boppana is depicted as receiving a cloth from Lachaladevi as a token of respect on the day when he was accepted as *Velevah*. In the second panel, he is shown as offering his head. The above panels have a usual depiction as we have in hero-stones.¹¹ The immolation of Kuvaralakshma, *garuda* of Hoysala Viraballala is a well known incident in the history of Hoysalas. The *garuda* memorial pillar we find at Halebid and Agrahara Bachahalli is very interesting because of its historical and sculptural value.

When the *velevahs*, *garudas* died, their wives also committed *sati*. Kuvaralakshma's wife followed her husband by committing *sati*.¹²

From the folklore and literary sources, we get many stories connected with immolation that occurred during the construction of tanks. It is painful to note that we do not get any information in this regard from inscriptions. The famous folk song '*Keregechara*' (Victim for the tank) gives the picture of lady, Bhagirathi becoming a victim on her own to a tank constructed by her father-in-law. Throughout Karnataka and in some parts of Andhra Pradesh, we get similar stories. Even foreign travellers have accounted the human sacrifice to the tanks constructed during the Krishnadevaraya's period. I have observed such stories connected to a stone or a platform. We should consider such stones and platforms as memorials to those who sacrificed their lives for the welfare of the community.

A story connected with a memorial stone at Dharmapura in Chitradurga District is noteworthy. Sravanappa was a *neeruganti* (caretaker of the tank and incharge of distribution of water). Once heavy rain filled the tank with water, then Gangamma (Goddess of water) informed Sravanappa to offer a pregnant woman. If not she would breach the tank. The Sravanappa requested her to give sometime so that he could go and inform the same to the elders of his village and bring the victim. He took an oath from Gangamma not to breach the tank till his return. Sravanappa never informed this to anybody. He cut off his head and saved the life of a pregnant woman. The tank was also saved. A memorial for Sravanappa has been erected near the tank. Once in a year the village people offer their respects to Sravanappa. It is said that when the tank gets full water, its roaring sound seem to utter the name of Sravanappa.

HERO-STONES: VIRAKALLU OR VIRAGALLU

Viragallu, as the name itself suggests is a memorial stone to commemorate the death of a hero in a battle or a fight, skirmish or scuffle or while hunting.

Hero-stones of Karnataka may be classified into eight major groups, on the basis of nature of fight in which the heroes died, they are:

- (1) fight with thieves
- (2) death in the course of rescuing the chastity of woman (*penbuyal*)
- (3) boundary disputes



9. Memorial for boatmen



10. Hero-stone, Vajayanagara period

- (4) village raids
- (5) memorials for sailors or boatmen
- (6) death while hunting wild hogs or tigers
- (7) cattle raids
- (8) who died in battle on behalf of their kings.

From the inscriptions it is clear to us that women also participated in combat. Memorials for such heroic women were also raised. As far as Karnataka is concerned, we come across three such instances. A hero-stone at Sravanabelagola praises the heroic deed of Saviyabbe and at the same time it also praises her faith in Jainism.¹³ The sculpture of this hero-stone offers an interesting picture. At the lower panel Saviyabbe is depicted as fighting with her enemy and at the second panel she has been depicted as performing penance. At the top panel she is with Jina. The text of the inscription does not indicate whether Saviyabbe died in a combat or took *sallekhana* after participating in combat. But with the help of the text and sculptural details, we can assume that she might have taken *sallekhana* before dying. Another inscription belonging to Bangalore District informs us that when thieves carried away the cattle of Sarakanur, a woman called Lakshamma Gavundi, fought with them and brought back the cattle and died.¹⁴ From another inscription dated 1446 A.D. we can understand that a woman called Hariyakka died while fighting with people who killed her father. The sculptural details of this hero-stone is as follows. At the lower panel Hariyakka has been depicted as stabbing her enemy. And in the second panel she is depicted as sitting in *pushpaka vimana* and carried by the angels (*apsaras*) to 'devaloka'. In the top panel she is with Sivalinga in *dhyanamudra*.¹⁵

Along with memorial stones, from the inscriptions also we can infer that temples were also raised in memory of the deceased.¹⁶

Since the common folk believed that hero's soul resides in the hero-stone, they used to worship the hero-stones. At times, shrines were also built for such hero-stones. They are called *viraragudi*. In Kolar, Bangalore, Mysore and Tumkur Districts we find such *viraragudis*. At many places in the above mentioned Districts we find hero-stones in clusters connected with Kuruba community. The inscriptions on hero-stones also tell us that lands were granted to the priests who performed '*pujas*' to the herostones.¹⁷

MAIASATI STONES OR MASTIKALLU

Many scholars have worked and published about *sati* practice in Karnataka and other parts of India. I do not want to repeat the same. *Masti* stone is a stone erected in memory of woman who sacrifices her life by entering the fire, or *samadhi* or by observing religious penance after her husband's death. The sculpture on a *sati* stone is very simple. The *sati* is depicted in a standing posture having her right arm stretched upwards in *abhayamudra* and left hand stretched downwards holding a lotus or a lemon or a hollow container (vessel). Often it bears '*kalasa*' and mirror. The sculpture relating to the husband is depicted to the right side of the *sati*. Sometimes



11. Hero-stone, Vijayanagara period



12. Hero-stone, Vijayanagara period



13. Mahasati stone

a sculpture represents only the right hand of *sati* stretched upwards attached to a pillar and it is erected as a memorial. Such memorials are called *tolukai kamba* in inscriptions. Common folk of this day recognised such pillars as *Vyasanatolu*, which is in no way connected with Vyasa. In some cases, the above mentioned pillars are depicted on slabs. The number of arms on these slabs symbolise the number of women indulged in *sati*. On such memorials, *masti* and her husband in a sitting posture are depicted. The important factor which signifies *masti* is her right arm stretched upwards in *abhayamudra*.

There are many memorials which commemorate the death of a hero and *sati*. In such cases it is difficult to point out whether it is a hero-stone or a *masti* stone. In fact, it is only in hero-stones that we get a vivid description of committing *sati*. Among such hero-stones two are worth noticing. One from Balligave gives us a picture of *sati* act. *Sati* has entered the fire on a platform. The *sumangalis* standing by the side of platform bless her. The sculptor has not forgotten to depict the *bagina* given by the *sati* to *sumangalis*. Another hero-stone from Rattihalli is unique in many respects. It is shown that *satis* are brought to the crematorium in a planquin. Their hands are lifted above in the posture of doing 'namaskar' to god as an act of respect. About six women are depicted as committing *sati*.

The stones were erected at the place where they committed *sati*. In Chitradurga District, we can see such fire pits (*agnikundas*) in many places. Here we find *masti* stones also. The place and the stones are respected by the people. We have many folk songs in this regard.¹⁸ As M. Chidananda Murthy has noticed "a hero may or may not become a God but a *masti* is invariably considered as a Goddess."¹⁹ This is the main reason for the rise of *sati* temples (*mastigudi*) in South and North Karnataka.

I wish to bring to your notice that we find in Bhuvanagiridurga of Thirthahalli Taluk, Shimoga District hero-masti-stones installed in the burial ground. It seems the act of *sati* was also committed by burying wife along with her husband. A *masti* stone at Saptapura seems to suggest the same by its sculptural details. The *Sati* and her husband are depicted as lying in a grave. It is my earnest request to the Archaeologists to conduct excavations at such places and examine. I am sure, many things will come to light after such study.

It has been observed that "even a betrothal amounts to marriage among a section of Hindus. We have two instances of unmarried but betrothed girls indulging in the act of *Sati*."²⁰ There is a rare instance where a lady preferred to commit suicide than to marry a man of different caste. This act of suicide has been considered a heroic act. Protecting the prestige of the community and family was also considered as one of the values of life. Now she is known as Viramastyamma (Heroic Mastyamma) and a raised hand which symbolizes her is being worshipped by her devotees.²¹

MEMORIALS FOR PETS

Memorials were erected to pet animals by their masters to recognise their heroism. Sometimes when pet animals died along with the hero people erected memorials for such animals.



14. Veeragararagudi, Nallur



15. Memorial for horse, Talagavara

Elephant, dog and horse played an equally important role in the heroic act with the master. Elephants and horses played a major role in the war and were instrumental in deciding the fate of war. Many folk songs about local heroes give a colourful picture of such animals. Kumararama's horse, Bolla was like right hand to him in his heroic deeds. All the literary works about Kumararama give us the descriptions of his horse, Bolla. In one of the folk songs about Pallegars of Chitradurga, we get the description of Hiremadakarinayaka who lost the war and his life. At the end of his life he gave his '*patta sword*' to his elephant to kill the enemies.²²

As far as memorials for horses are concerned, I have come across three memorials only. One is at Kummata Durga. The memorial of Kumararama's horse is placed in front of Kumararama temple and another is at Talagawara in Chintamani Taluk of Kolar District. Both the memorials are without inscriptions on them. The sculpture of both the memorials contain a well decorated horse. The horse at Kummata Durga can be identified as Bolla because it is in front of Kumarama temple. But the horse memorial at Talagawara cannot be identified. Just by the side of this memorial there is a hero-stone on which we find a hero with his horse in standing posture. Perhaps this horse may be the horse of that hero. There is a *samadhi* of a horse in Bangalore, which is known as Kariswamigala Kudure *samadhi*. This is surmounted by a small building. In front of the *samadhi*, there is a sculpture depicting a horse which is said to have served Veerasaiva Swamy known as Kariswami and died. The Swamiji himself took interest and constructed a shrine for it. Even to this day, we find a Lingayat family worshipping this '*samadhi*'.

It is very interesting to note that the Pallegars of Chitradurga used to install the sculpture of a horse or an elephant whenever their *Pattada* (throne) horse or elephant died. On the Chitradurga hill, we find a shrine called Gombemane where we can see such memorials.

Dogs were also useful in hunting. Memorials were erected for dogs which succumbed to death in the course of hunting by their masters. Atakur inscription about the dog Kali is famous.²³ Another memorial which draws our attention in this regard is that of Melagani in Mulbagal Taluk, Kolar District. The inscription conveys to us that it was erected to the dog Loga which killed 75 wild hogs and the other dog called Dalaga which killed 26 wild hogs. Their master Prisandiyamagan erected the memorial.²⁴ Yet another memorial belonging to the same area informs us that Kambaladana killed the tiger pledging that he will kill the tiger within a stipulated time. The sculpture of this memorial bears the tiger and two dogs on either side of it. We can infer that Kambaladana never died in the course of hunting but his two favourite dogs died. This memorial stands for the victory of Kambaladana and memorial to his two pet dogs.²⁵ Many such memorials for dogs can be seen at Yalahanka and Kattigenahalli in Bangalore District.

MEMORIALS FOR CATTLE

From materialistic and religious point of view, a bull or cow was a pet animal and was useful to common man. The affection of the master enabled him to erect memorials to cattle. Throughout old Mysore State invariably we get one or two such memorials. Number of



16. Religious suicide, Hyderabad



17. Religious suicide, Hyderabad

*Samadh*s and tombs of bulls dedicated to temples can be seen at Dabbegatte in Tumkur District. Such memorial stones are called '*Govukallu*'. An inscription dated 1040 reveals that when a bull dedicated to the Kaikeswara temple of Kuravalli was grazing in the fields of Vamanayya, he tried to drive it out and threw a big stick at the bull. Unexpectedly the bull died on the spot. Then Vamanayya informed the same to the *Mahajanas* of the village. As a token of repentance of his "foolish act" he donated lands to god in the name of that bull.²⁶

There are some memorials which cannot be classified. But these have social and historical value. I wish to cite some of them. A memorial of 9th century A.D. found in Kolar District informs us that Savinirmadi daughter of Nagarjunayya and Nandigabbe was well versed in all the branches of knowledge.²⁷ The sculpture of this memorial depicts Savinirmadi sitting on a dias leaning backwards with a palm leaf manuscript in her left hand and *Vyasapita* in front of her. The inscription does not furnish any information except that she was the daughter of Nagarjunayya and Nandigabbe. From the sculpture we can come to the conclusion that she might have died and in memory of her, somebody might have erected this memorial.

A copper plate inscription from Gundlahalli in Madhugiri Taluk is worth noticing. It is the will of Jirlamallamma, a philanthropist. She took up the cause of a well near by her village where there was no water source. She wanted her image carved on the pillars of the well. According to her wish, whoever takes water from that well should pour two hands full of water on her sculpture. She further requested her relatives to pour milk and butter on her sculpture whenever a cow or a buffalo gave birth to a calf in their house. This inscription has been declared a spurious document. In fact I visited the village and found the people observing the instructions of the lady as said in the inscription. Even today, the well is in a good condition constructed by Mallamma.²⁸ This is the only instance where a person showed interest in her memorial.

Another inscription dated 1173 A.D. tells us the pitiable story of a man who was killed by the people in whom he had repose trust. The text of the memorial is very corrupt but we can understand the contents of it which reads, '*nambirdana kayalusattu kritarthanade*'. His wife causes a memorial (it is called Veeragallu in the text) to him.²⁹

An inscription of a hero-stone from Davanagere Taluk informs us that while a highly enraged bull was causing harm to the people, Bhumadisetti and his son Madiyanna took risk and killed it and died with it. This is the only occasion where the act of killing a bull was considered heroic.³⁰

Even in this century, people have erected hero-stones. Two such examples may be noted here. A hero-stone was erected to a man called Yarramanchayya, who died after killing a cheeta. This was erected by his sister about 70 years ago. On another occasion a mother erected a hero-stone in memory of her notorious son in 1910 at Gummalapura in Dharmapuri District of Tamil Nadu. In Shimoga District, the State Farmers' Association erected a common hero-stone to commemorate the death of farmers who died in police firing.



18. Hero-stone, lower panel depicting fort combat



19. Hero-stone, lower panel depicting fort combat

At present, we find Kuruba community erecting a memorial i.e., *Viragallu* if an unmarried youth dies. It remains a mystery why they call such as *Viragallu* and such persons as *Viragaras*.

THE LITERARY AND SCULPTURAL SIGNIFICANCE OF MEMORIALS

The study of Karnataka art and architecture without memorials cannot be justified. The contribution of sculptors of memorial stones to the Karnataka sculpture is in no way smaller than that of the contribution of other sculptors. If we observe the sculptural development of memorial stones, we can find that the sculptors elevated their school of art. In the presentation of sculptural details they depended on their personal experience as there was lack of iconographic works. So contemporary dress, hair style, arms musical instruments, forts formed part of the memorials and found place. Like this the concept of the soul of the deceased attaining *Devaloka* or *Svarga* also appeared to be presented in memorials. The early hero-stones of Karnataka through their text and sculpture present the hero as entering heaven. The influence of religion was such that they believed that the deceased hero will find a place in *Devaloka*. Hence we can see in almost all memorials, the hero depicted as standing in front of god of his religion.

Except in the case of *mahasati* stone, sculptors have narrated the act by dividing it into three parts i.e., (1) Death incidents, (2) Hero being taken to heaven by the angels, and (3) Hero being in the heaven or *Devaloka*. Usually these three parts will be narrated in three panels or sometimes because of vivid details it may be extended. The act will be narrated from bottom to top. The person whom the memorial represents will be depicted to the right side of the memorial and will be prominent. If he happens to be a man of status, another man holding an umbrella is sculptured as standing by his side to symbolise that former is a man of status. The enemy will be to the left side of the memorial. This was followed in the case of memorials to pet animals also. Regarding *nisidhi* stones, the person whom the memorial represents will be to the right and the person by whom he took the *vrata* will be to the left side. No memorial depicts a hero as being dead except in one or two instances. The contemporary regional school of art had much influence on the sculpture of memorial stones. These are the common features of memorials. On the basis of this, the sculptors have shown their skill in the composition of an act, in its details, expression etc., when a person died. The sculpture of the memorial gives us as much information as the text. In fact their main intension in giving sculptural details was to make the illiterate people to understand the act. Because of this reason, even the memorials without inscriptions draw our attention.

The main purpose of the inscriptions on memorials is to record the name of the deceased and the way in which he died. In some memorials, we find the recording of the grant given to the deceased hero. The composers have given poetic touch to the act without doing any damage to actual facts. The Kannada poets made it their rule to write poetry on human beings who were devotees. They did not take into consideration the social status of a person. As a result, no historical work came out. Though we have heroic poetry in folk literature, it is true to its tradition only, but not to historical facts. The composers evolved their own style of composing inscriptions and expressed maximum details in the minimum space.



20. Hero-stone, Balligave, lower panel depicting the act of sati



21. Hero-stone, Rattihalli, lower panel depicting the act of sati

Of course, the inscriptions on all the memorials are not poetic. This is due to various factors. People who erected these memorials took special interest and showed affection. Because of this they got the text composed by learned poets who took pains to give the profile of the deceased hero. In many memorials, it may be monotonous but some are really worth noticing.

As in the case of sculpture, the text of the inscriptions too were also influenced by the contemporary Kannada literature. They give us a picture of the heroic life of ancient Karnataka. The loyalty shown by the soldiers to their kings, their selflessness in rescuing cattle, protecting the chastity of women, social responsibility in protecting the social wealth etc., have been depicted in the inscriptions of hero-stones.

The Dekabbe inscription of Belakuru presents to us a beautiful and moving picture of a woman committing *sati*. It is the only first hand historical information regarding *sati* which is historically correct and poetically perfect.

Thus the memorials are documents on the values of life which were accepted and adopted by our ancestors.

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16. BIJAPURI MINIATURES: A CRITICAL LIST

Y.A. Raikar

That a distinct school of painting flourished in the Deccan at Ahmadnagar, Bijapur and Golconda, during the 16th and 17th centuries, is now generally accepted. It was a long journey from the first publication of the bull elephant¹ to Mark Zebrowski's *Deccani Painting*² and its review by Karl Khandalvala.³ Zebrowski has done a yeoman service by producing about 200 Deccani paintings for the first time in a single volume, out of which some seventy are assigned to Bijapur alone. These are, of course, subject to further scrutiny. Despite all odds which still confront the field, a considerably clearer picture may be said to have emerged. Therefore, at this stage, it would be worth-while to have a chronological review of the known Bijapuri paintings. It is time to take stock and realise the task ahead. Hence a critical list, with necessary particulars has been attempted here. Students of Indian painting, as well as those who are in search of authentic historical visuals for various purposes, would find this list quite handy.

The list consists of 65 known Bijapuri items of paintings dated between 1570 and 1680 A.D., covering the reigns of five successive Sultans from Ali Adil Shah I to Sikandar Adil Shah. No earlier paintings have yet, come to light. Most of these are single paintings but some are sets. To these, five more non-Bijapuri paintings have been appended as they are relevant to the study of Bijapuri art. Zebrowski has been used as the main source but not accepted without scrutiny, to the extent it was possible. Needless to add, that the work is subject to improvement by experts.

Certain overall observations may be made. As regards the present locations of the paintings, these are scattered far and wide in different cities in India and abroad: 9 cities in India, 8 in Europe, 3 in USA and 1 in Iran. The most striking point is about the dearth of dated works. Out of 70 paintings, only three are dated landmarks: *Nujum-al-ulum* 1570-71 A.D. (Sl. No. 1), *Durbar of Ibrahim Adil Shah II*, 1651 A.D. (Sl. No. 41) and *Ibrahim Adil Shah II playing tambur*, by the Mughal artist Farrukh Beg, 1610 A.D. (Non-Bijapuri No. 3). All the rest have been relatively dated on stylistic and other grounds.

The Deccani painters in general are anonymous. We are therefore required to put up with terms like Bodlein painter, Dublin painter, etc. However, ten names of Bijapuri painters could be detected, by means of signatures or other evidence. They are: Farrukh Hussain (No. 4), Jan Quli (No. 6), Subhan Ali Mussavir (No. 15), Ali Jafar (No. 20), Muhammad Khan (Nos. 42, 43), Haidar Ali and Ibrahim Khan (No. 47), Abdul Qadir and Ibrahim Khan (No. 64), Kamal Muhammad and Chand Muhammad (No. 65). The practice of signing the paintings was due to the Mughal influence. However, we know little about the lives of the artists.

The paintings essentially reflect the court life. They were meant to satisfy the patrons, who were the Sultans and their nobility. Therefore, princely portraits dominate the scene. Ibrahim Adil Shah II was the greatest patron of art. Thirty-seven paintings out of sixty-five belong to

his reign alone. He appears in at least sixteen paintings. His portraits are of interest in tracing the evolution of Bijapuri paintings. He was a man of mystical leanings with a partiality for Hinduism. This aspect of life is reflected in the paintings of his period. Eleven pictures illustrate *sufis*, *yoginis*, ascetics and allied themes. The marbled drawing technique with its distorted figures was found suitable to express ascetic ideals such as starvation for salvation (Nos. 50 to 54).

Romances of Ibrahim and his love for music occupy quite a few paintings. The idealised human form has been used for expression in most cases. Hence many of Ibrahim's portraits are unlike him. However, though portrait study as in Mughal art was not developed, it was also not absent. Procession of Ibrahim Adil Shah II (No. 5), Ibrahim Adil Shah II in Bikaner Collection (No. 56), portraits of Ikhlas Khan (Nos. 43, 44) bear testimony to portrait study.

Excellent paintings of elephants, horses, birds, etc., are noteworthy. Bijapur artists surpassed Mughal painters in elephant studies (Nos. 11, 12, 15, 21, 47). Persian painters were never good at this. The grace, speed and excitement of running horses are marvellously captured (Nos. 4, 6, 33, 34, 35). The Fighting Cranes (No. 29) and the Falcon are bird studies expressing savage moods.

Two paintings must be mentioned as the greatest of all Bijapuri miniatures; Ibrahim Adil Shah II hawking (No. 4) and the study of elephant Atash Khan (No. 11). Two other paintings may be noted for special interests; Muhammad Adil Shah worshipping the Prophet's relic in Ashar Mahal (No. 49) and the genealogical painting of Adil Shahi Sultans (No. 65).

The characteristics of the Deccani school are evident in the Bijapuri paintings. There is a curious mixture of various elements. The Persian landscape and fine line, Turko-Afghan arabesque and paradise gardens, female figures after Vijayanagara and Western Indian styles, European modelling and costume - all these have been utilized and yet the paintings retain originality. Shoulders are generally broad and the Bijapuri turbans easily identifiable.

The palette is of pink, blue, green, pale brown, gold, white and ochre red colours. Thick coats of paint and lavish use of gold against a blue background are common. With the Mughal influence setting in from 1605 onwards, the colours become rather soft. There is a shift from idealism to realism. Faces in profile, modelling effects, etc., become popular. The Deccani individuality is however, never lost.

Thus the Adil Shahi Sultans made a distinct contribution to the art of painting. But whether the Bijapur paintings represent a separate Deccani school as distinguished from Ahmadnagar and Golconda is a question only raised here, to be answered by art critics.

LIST OF BIJAPURI PAINTINGS

Ali Adil Shah's reign (1557-79):

1. 1570-71: *Nujum-al-ulum*, Chester Beatty Library, London.¹ This manuscript, a dated land mark in the Deccani painting 978 A.H./1507-71 A.D), is a compilation of facts on astronomy, magic,

animals, etc., having 876 illustrations. It has provided motifs for painting in the next century.

"The Throne of Prosperity", 20.2x14.6 cms, a symbolic diagram of the propitious throne of seven stages is an example.⁵

2. 1570-71: *Javahir-al-musikat*, British Library, London.⁶ This Urdu manuscript on music and dance has 48 paintings in a crude *Nujum* style.

Ibrahim Adil Shah II (1579-1627):

3. 1590-1600: *Ragamala* (formerly from Khajanchi Collection Bikaner, now divided between Bharat Kala Bhavan, Banaras and National Museum, New Delhi).

Paintings from this set, about 9 available, are assigned to Ahmadnagar or Bijapur. Zebrowski, attributes them to Northern Deccan. However, Khandalvala has refuted this view.⁷

Raga Sri - the King of Love - seated on a Persian throne, holding lotus flower, attended by musicians, is comparable to *Nujum* paintings.⁸

4. 1590: Ibrahim Adil Shah II riding horse and hawking, 28.7x15.6 cm, Institute of Peoples of Asia, Leningrad.⁹

This work of Deccani individuality, inspite of Persian influence, is the most poetic of all Bijapuri paintings. The painter could be Farrukh Hussain.

5. 1595: Procession of Ibrahim Adil Shah II, Bikaner Palace Collection.¹⁰

It is a masterpiece that represents the high-water mark reached by Bijapuri paintings.

6. 1595: A noble horse rider with five footmen, being greeted by an ascetic, 8.5 x 6.3 cm, Freer Gallery of Art, Washington.¹¹

The tiny miniature bears signature of painter, Jan Quli - probably the earliest signature on a Bijapuri painting.

7. 1595: Ibrahim Adil Shah II with a Marathi mistress, 11 x 15 cm, Karl Khandalvala collection, Bombay.¹² The lady wears the typical *sakachcha* sari.

8. 1600: Yogini with a lion, Bharat Itihas Samshodak Mandal, Pune.¹³

Khandalvala safely attributes it to Bijapur and not to Golconda.¹⁴

9. 1605: *Pem nem* (Law of Love), British Library, London.¹⁵

This Urdu manuscript about passions of Ratan Sen of Chitor for the princess of Ceylon, has 34 miniatures. One of these, noted above, has helped to attribute four more paintings to a single Bijapur painter: Yogini, Siesta, Madonna & Child, Kiss noted below.

10. 1600-1610: *Nimat Nama* painting of Ibrahim Adil Shah II, State Museum, Hyderabad.¹⁶

The painting from this Cookery Book, shows the sultan seated in a garden with musical instruments and receiving food. It was Yazdani who first identified the king in 1935.¹⁷

11. 1600-1610: Atash Khan - favourite elephant of Ibrahim Adil Shah II, 15.5 x 19 cm, Babu Sitaram Collection, Banaras.¹⁸

The massive elephant with heavy gold jewelry and groom in European costume, is one of the finest Bijapuri paintings. The inscription "*amal-i-dakhaniyan*" (work of a Deccani) shows the contemporary recognition of Deccani art. It was the first Deccani painting published.¹⁹

12. 1600-1610: Ibrahim Adil Shah II, riding elephant, 14.1 x 10.5 cm, from a private collection.²⁰

The elephant could be Atash Khan and the smaller one, Chanchal his mate, strong European influence.

13. 1600-1610: Running Swordsman, 14.5 x 9.3 cm, Kavorkian Foundation, New York.²¹

The barefooted soldier with a large shield and straight long sword is charging with terrible speed.

14. 1600-1610: Prince with a falcon, from a private collection, Hyderabad.²²

Standing figure of a prince with a falcon resting delicately on the right hand. Delicate line, soft colour and breezy lyrical effect.

15. Early 17th C.: Elephant Combat, Salarjung Museum, Hyderabad.²³

An excellent study of two elephants fighting, by painter Subhan Ali Mussaivir.

A contemporary copy of this by the same artist is in Edward Binney 3rd Collection, San Diego.²⁴

16. Early 17th C.: Yogini, 19.4 x 11.7 cm. Chester Beatty Library, Dublin.²⁵

She is a sorceress, with a European type face and having seductive magical qualities.

17. Early 17th C.: Madonna and Child, 16 x 11.1 cm., Freer Gallery of Art, Washington.²⁶

It is based on a European print; the original Bijapuri mount of red and blue marbled paper is intact.

18. Early 17th C.: The Kiss, 19.3 x 12.3 cm, Topkai Saray Museum, Istanbul.²⁷

The prince is kissing a woman under a tree, dark foreground and lighter background.

19. Early 17th C.: Siesta - Prince dozing in a garden, 20.6 x 14.2 cm, Islamisches Museum, Berlin.²⁸

Reflects the mood of a sultry Deccani afternoon and the life at the court.

20. Early 17th C.: Maiden leading a gazelle, 12.6 x 8 cm.²⁹

This painting bears signature of Ali Jafar which is authentic.

21. Early 17th C.: Subduing an enraged elephant, 28.2 x 20.6 cm, Edward Binney 3rd Collection, San Diego.³⁰

22. 1610-20: Ascetic visited by Yogini, 30.3 x 22.6 cm, Islamisches Museum, Berlin.³¹

(Sl. Nos. 15, 16, 17, 18, 21 are attributed to a single painter, termed Dublin painter by Zebrowski).

23. 1610-20: Maid killing a snake, 26 x 20 cm, Dorn 489 album, Sheet 69, The Saltykov Shchedrin Public Library, Leningrad. Aurora Art Publishers, Leningrad, 1983.

The Women's local Hindu costume, architectural background, luxuriant foliage etc., appear typically Bijapuri.

This could be the original Bijapuri painting a copy of which is in India Office Library, London measuring 21.5 x 16.7 cm.³²

24. 1610-20: Portrait of a Sufi, receiving a visitor 26.5 x 19.7 cm, Bodleian Library, Oxford.³³

The inner calm and gentleness of the situation is classically brought out. The exceptionally large size of the painting suggests some important event. However, the visitor could not be Ibrahim Adil Shah.

An 18th C. copy of this work signed by Mirchand is in Islamisches Museum, Berlin.³⁴

25. 1610-20: Stout Courtier, 17 x 10 cm, British Museum, London.³⁵

A proud resolute man of action, lost in thought. It has stillness without stiffness.

26. 1610-20: Mullah, 15.1 x 7.6 cm, India Office Library, London.³⁶

This standing figure has Mughal realism combined with spiritual mood.

27. 1610-20: Sultan Ibrahim Adil Shah II holding castanets, 17 x 10.2 cm, British Museum, London.³⁷

The standing pose is in typical Deccani costume. The wooden clippers called Kartal are very significant to establish identity of the Sultan, though the nose is not hooked.

28. 1610-20: Kneeling Dervish, Gulistan Album, Gulistan Palace Library, Tehran.³⁸

It is mounted on a page of Jahangir's Gulistan Album.

29. 1610-20: Two Cranes fighting, 12.5 x 18.3 cm, Musée Guimet, Paris.³⁹

It is a part of a larger miniature, yet the savage mood is excellently brought out.

30. 1610-20: Royal Falcon, 23.5 x 16.5 cm, Musée Guimet, Paris.⁴⁰

The bird has a savage mood, but the pose is rather stiff.

31. 1610-20: Sultan Ibrahim Adil Shah II, 18.8 x 9.7 cm, Edwin Binney 3rd Collection, San Diego.⁴¹

The darkskinned Sultan is standing like a suppliant before a saint.

(The above eight paintings Sl. Nos. 23 to 30, are attributed to a single painter - called Bodlein painter by Mark Zebrowski).

32. 1610-20: Sultan Ibrahim Adil Shah II, 10 x 7.5 cm, City Palace Museum, Jaipur.⁴²

Sultan has a Hindu tilak mark on the forehead. An insight into the mood is lacking.

33. 1610-20: Groom calming his horse, 14.4 x 10.3 cm, Victoria Albert Museum, London.⁴³

The groom is in European costume; thin wash of colour is used to represent distant vista.

(Above Sl. Nos. 4, 10, 11, 32 are assigned to a single painter, called Leningrad painter, by Mark Zebrowski).

34. 1610-20: Galloping Horse and Groom, Kasturbhai Lalbhai Collection, Ahmedabad.⁴⁴

The speed and excitement are noteworthy.

35. 1620: Ibrahim Adil Shah II riding horse, Badri Vishal Pittie Collection, Hyderabad.⁴⁵

A spirited drawing of breezy quality, the background is inspired by European art.

36. 17th C. 2nd Quarter: Sultan Ibrahim Adil Shah II presenting a necklace to his lover 10.4 x 8.2 cm, Victoria Albert Museum, London.⁴⁶

37. 17th C. 2nd Quarter: Yogini playing tambur, 14.5 x 7.5 cm, Islamisches Museum, Berlin.⁴⁷

(The above two paintings show that the romanticism of Ibrahim's early reign had started declining).

38. 1620-30: Sultan Ibrahim Adil Shah II appearing at a palace window to a courtier, 16.2 x 11.9 cm, Edward Binney 3rd collection, San Diego.⁴⁸

39. 1625: Ibrahim Adil Shah II, Prince of Wales Museum, Bombay.⁴⁹

The Sultan is a man of about 50. Mughal influence is visible.

A later copy of this painting is in Jagdish Mittal's Collection, Hyderabad.⁵⁰

Muhammad Adil Shah (1627-1656):

40. 1635: Muhammad Adil Shah, 15.8 x 8.6 cm, Kevorkian Collection, New York.⁵¹

It shows Mughal influence but colours have a Deccani glow.

41. 1651: Durbar of Ibrahim Adil Shah II, 23.3 x 18.1 cm, City Palace Museum, Jaipur.⁵²

A very important painting, signed and dated as well. The courtier holding the scroll points exactly to the painter's name - Muhammad Khan. He could be the artist himself and in that case, it is one of the few Indian self-portraits.

42. 17th C. middle: Sultan Muhammad Adil Shah, before a distant vista, 15.9 x 7.9 cm, City Palace Museum, Jaipur,⁵³ signed by Muhammad Khan.

43. 17th C. middle: Ikhlas Khan and a page, 11.7 x 10.8 cm, Edwin Binney 3rd collection, San Diego.⁵⁴

This painting of the powerful African Prime Minister of the Sultan is also signed by Muhammad Khan.

44. 17th C. middle: Bust of Ikhlas Khan, holding a staff, 13.2 x 9 cm, India Office Library, London,⁵⁵ attributable to Muhammad Khan.

45. 17th C. middle: Bust of Muhammad Adil Shah, 15.5 x 11.7 cm, British Museum, London.⁵⁶ attributable to Muhammad Khan.

46. 17th C. middle: Muhammad Adil Shah appearing at a palace window to a courtier, India Office Library, London.⁵⁷

47. 17th C. middle: Muhammad Adil Shah and Minister Ikhlas Khan riding an elephant, 26.7 x 30.5 cm, from a private collection,⁵⁸ signed by painters Haidar Ali and Ibrahim Khan.

48. 17th C. middle: A Flower, 19.8 x 12 cm, from a private collection,⁵⁹ attributable to Haidar Ali and Ibrahim Khan.

49. 17th C. middle: Muhammad Adil Shah, performing religious rites, 42 persons attending; unpublished.⁶⁰

Probably the relic of the prophet's beard in the Asar Mahal, Bijapur is being worshipped. A highly sensitive painting.

50. 17th C. middle: Dervish and his cat, Salarjung Museum, Hyderabad,⁶¹ marbled drawing with Bijapuri face, costume and colour scheme.

51. 17th C. middle: Kneeling Dervish, 16.5 x 12 cm, Edward Binney 3rd collection, San Diego,⁶² marbled drawing.

52. 17th C. middle: Starving horse, harassed by birds, 13.4 x 16.7 cm, from a private collection,⁶³ marbled drawing.

53. 17th C. middle: Ascetic riding a nag, Metropolitan Museum of Art, New York.⁶⁴

The figures marbled, background plain.

54. 17th C. middle: Ascetic riding a nag, 11.5 x 16.5 cm, Pierpont Morgan Library, New York.⁶⁵

The figures plain, backbround marbled.

55. 17th C. middle: Portrait of a Deccani Noble, Salarjung Museum, Hyderabad.⁶⁶

56. 17th C. latter half: Porttrait of Ibrahim Adil Shah II, 26.5 x 16.5 cm, private collection, Bikaner.⁶⁷

European influence in the modelling of the face shows it is not a contemporary work as thought by Zebrowski.⁶⁸

Ali Adil Shah II (1656-1672):

57. 1660: Ali Adil Shah II in private audience, 18.7 x 17.4 cm., Dr. Moti Chandra Collection, Bombay.⁶⁹

Zebrowski has identified the king relaxing on the throne as Ali II and not Ibrahim II as done earlier.⁷⁰ He further feels that the Hindu noble reading the farman could be Shivaji. The painting is known for its sensitiveness and wonderful colouring.

58. 1660: Ali Adil Shah II, 38.5 x 23 cm, Barber Institute, Bermingham.⁷¹

The Sultan is holding a ruby; the border is of carpet design.

59. 1660: Ali Adil Shah II aiming an arrow at a tiger, 21.7 x 31.6 cm, from a private collection, Bombay.⁷²

60. 1660: Courtesan holding betel leaves, 14.7 x 9 cm, Musée Guiment, Paris.⁷³

Inscribed "Work of Muhammad, the painter."

61. 1670-80: Prince Muhammad Hashim, son of Ali II, 19.1 x 10.6 cm, Keir Collection, London.

(The above Sl. Nos. 56 to 60 are attributed to a single painter by Mark Zebrowski).

62. 1670-80: Deer Hunt, 24 x 45 cm, from a private collection.⁷⁴

Costumes are typically Bijapuri. The stormy background and panic, make it a poetic piece of art.

63. 1670-80: Ali Adil Shah II seated with a courtesan, 20.6 x 31 cm, from a private collection.⁷⁵

Sikander Adil Shah (1672-86):

(Painting probably survived at Adoni under Siddi Masud, the African regent, rather than at Bijapur).

64. 1680: Sultan Sikandar Adil Shah fanned by a page, 18 x 11.7 cm, Custodia Foundation, Paris.⁷⁶

King is a dark-skinned delicate boy. (He succeeded at the age of 4 and was deposed at his 18). It is signed by Abdul Qadir and Ibrahim Khan.

65. 1680: Sultans of Adil Shahi dynasty, 41.3 x 30.9 cm, Metropolitan Museum, New York.⁷⁷

This is the first royal geneological painting from the Deccan. All the eight successive sultans from Yusuf to Sikandar are present. Artists' names, Kamal Muhammad and Chand Muhammad are inscribed.

Some non-Bijapuri paintings relevent to the study of Bijapuri miniatures:

1. 16th Cent. 3rd quarter: *Rasapradipa tika*: Marathi Commentary on the *Sangita Ratnakara*, City Palace Museum, Jaipur.⁷⁸

The work was commissioned by Kishan Singh of Ambar while he was at Jaisinghpura i.e., Aurangabad. It has 4 miniatures closely related to the *Nujam* and *Javahir* style of Bijapur.

2. 1595: Ibrahim Adil Shah II receiving document from minister, 13.7 x 11.9 cm, Indian Museum, Calcutta.⁷⁹

This could be a Mughal version of a lost Bijapuri original by the painter of "Procession of Ibrahim Adil Shah II" from the Bikaner Palace Collection, dated 1595.

3. 1610: Ibrahim Adil Shah II playing tambur, 14 x 14.8 cm, Naprestek Museum, Prague.⁸⁰

Zebrowski has dated it to 1695-1600. However, Khandalvala points out that it was painted at Agra in 1610 A.D. by Farrukh Beg for Jahangir, as per inscriptional evidence.⁸¹

4. Early 17th cent.: Ibrahim Adil Shah II by Hashim, 10.5 x 15 cm, Metropolitan Museum of Art, New York.⁸²

It is painted by Mir Hashim, the Mughal artist, for Jahangir, based on the portrait of Ibrahim received from Bijapur. Jahangir's inscription "A good likeness of Ibrahim Adil Khan" establishes the identification, and provides key to the Sultan's appearance.

5. 18th Cent.: Ibrahim Adil Shah II in a garden, with attendants and birds around, 18 x 11 cm, Earl of Harrowby collection.⁸³

This is a copy by Mughal artist Mir Kalan Khan of an early 17th C. painting. It provides key to the Sultan's appearance in his middle age.

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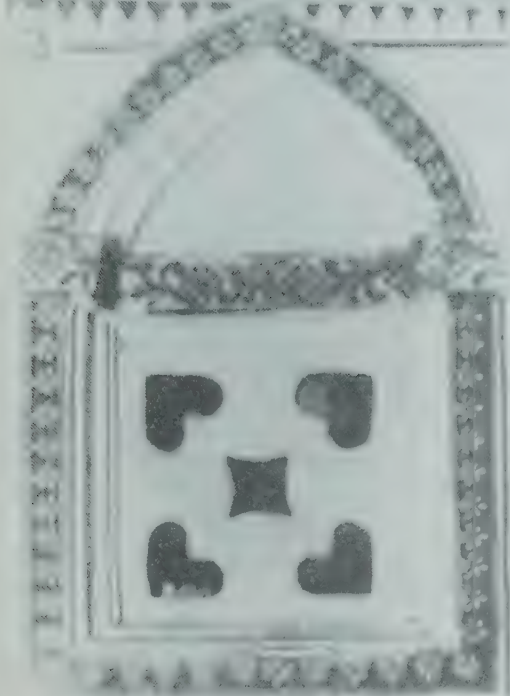
17. KAVI ART OF COASTAL KARNATAKA

Krishnanand Kamat

Typical murals that could be seen at Hampi, Hiriyuru, Lepakshi, Sibi, Sira, Sravanabelagola, Srirangapatna and other places are nowhere to be seen in the Coastal Karnataka, comprising Uttara and Dakshina Kannada Districts. Similarly, jesso work of Mysore traditional painting has also not made any inroads towards the coast. This is understandable as these Districts receive more than 150" of rain fall during four months of Monsoon, which makes the climate of the region wet and humid. The multi-coloured murals cannot stand this much of moisture for a long time; they peel off within a couple of years. Centuries ago, the coastal art lovers have overcome this difficulty by adopting what could be called as 'Kavi Art' for their murals. The term 'Kavi' (- Kyavi) is the local name for Indian Red (*huramunji*) which is the only colour used for the murals. Thus they have an appearance of silhouette photographs.

Temples and other buildings are of cut-out laterite stones. Locally available materials are used for plastering. Snow white lime, obtained by burning sea-shells and clean sand from river-bed, are mixed with jaggery and allowed to ferment for two weeks. Then it is hand pounded to obtain a homogeneous mixture which gets hardened when applied to the wall and allowed to dry. Kavi pictures are to be etched when the walls are still wet, as in fresco paintings. A butter smooth mixture of lime and *huramunji* is applied with a steel trowel to the predetermined area. To cover a larger area, a wooden float is also employed. After an hour, engraving work is commenced. A well trained Kavi Art mason etches small murals without any aid. For geometrical designs he uses scales and compass. Large and complicated motifs are first drawn on a paper, perforated with pin holes and traced to the wall by dusting with dry lime. *Kantha* (steel bodkins) of different sizes and dimensions are used for etching. At this stage, any deformity in the murals could be repaired with ease. After a day's initial drying, water is sprayed on the murals, at an interval of four hours and continued for a week. After each spray they are polished with smooth pebbles from river beds. These treatments prevent any cracks and ensure that murals last as long as the building itself. An artistically drawn and well executed, red ochre mural, against sand-blasted white, is as attractive as multi-coloured painting.

There is no hard and fast rule as to where these pictures could be located. They could be seen on outer (Pl. 1) and/or inner wall of porches, *mahadvara*, *navaranga*, *mukhamantapa*, *sukanasa* (Pl. 2), sanctum sanctorum and other places. General appearance and architecture of these buildings are unique and impressive. They have several rows of doors, windows, ventilators and arches (Pl. 3). They are usually two storeyed buildings, the tops of which are covered by Mangalore or local tiles. Row of spirals, spades, semi-circles (Pl. 7), curves, spots are employed to decorate ridges, platforms and niches. Twin pseudo-pillars are ornamented with 'V' shaped parallel bands. Intermittent spaces are covered with big circular (Pl. 6), or other geometrical designs. Circles, semicircles (Pl. 8), triangles, squares, hexagons, octagons are used in such a





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way that they create a mosaic impression on the viewer. It is surprising that no two designs are identical.

The murals stand out from other engravings as they are usually located either on raised platforms or in niches. They may be as small as 2'x3' or as large as 6'x6'. A window or a ventilator may also become a part of a mural. A broad border runs all along the mural (Pl. 9) which may be either square or rectangular (Pl. 10). The top is usually in the form of a semi-circle (Pl. 11) on which a decorative *mukuta*, *kalasa* (Pl. 12), or *gopuram* is located. Care is taken by the artist to see that at least two thirds of the area is covered with the motif (Pl. 13). Gods, goddesses and human figures sometimes flow outside the mural frames (Pl. 14). Screens, curtains, pendant lamps, globes (Pl. 15) occupy left-over areas (Pl. 16). Plants and their parts (Pl. 17) are also employed for the same purpose. Mostly they are symbolic than representative (Pl. 18). A group of oval petals represents a flower (Pl. 19). To this if a trunk is added then it becomes a tree (Pl. 22). At times some leaves and fruits are also shown (Pl. 4). In another picture, a couple is shown worshipping a tree (Pl. 5). In certain motif, creepers are used for bordering the mural (Pl. 23) and the same flow in the picture (Pl. 25).

Animals are also artistically included in the murals. A pair of parrots perching on a tree-top (Pl. 26) is symbolisation of nature. Dancing peacocks, flying pigeons are some of favourite subjects. It seems a rural artist had difficulty in indentifying his own depiction of quadruped (Pl. 30). In murals like Venugopala or Govardhan-giridhari, the artist has taken full liberty to depict different animals of the area. Elephants, tigers, deers, bears, snakes, parrots and bees could be easily identified. At times an artist takes an opportunity to exhibit his mastery in engraving. Two monkeys are positioned in such way that they should look like four (Pl. 29). Similarly, bull and elephant heads are so arranged that the former's hump should become the trunk of the latter (Pl. 32). Many mythical figures like Gandharava (Pl. 27) and Kinnara (Pl. 28) are meticulously engraved. Monkey god, Hanuman (Pl. 33) and eagle god, Garuda (Pl. 31) are represented in human form. A scorpion (Pl. 28), mythical bird (Pl. 20) and Kamadhenu find their place in some of the murals.

Like a sculptor, a Kavi artist also selects sequences from the Ramayana, the Mahabharata and the Bhagvatapurana for his murals. But the latter has to take special pains to give three dimensional effect to his flat and monochrome pictures. A well trained and intelligent artist attends to all the details of his subject (Pl. 14). While depicting Droupadi (Pl. 15) he has taken special care to give emphasis on her head decorations, pig tail, ornaments, blouse and saree designs. The themes selected depend upon the main deity of a given temple. Dasavatara, Matsya (Pl. 34), Kurma (Pl. 35), Varaha (Pl. 36), Narasimha (Pl. 37), Vamana (Pl. 38), Parushurama (Pl. 39), Rama (Pl. 40), Krishna (Pl. 41), Buddha and Kalki (Pl. 42), could be seen on the walls of Vaishnava temples. Sivapurana themes are confined to a Saivite temple. Other subjects such as, Siddhi Vinayaka, Govardhana Giridhari, Kaliya Mardana, Krishna Lila, Suryamandal, Chandra-mandals are common to all the temples. Devi (Pl. 43), Chamundamardini (Pl. 44), Dushtamardini (Pl. 45), Mahishasuramardini (Pl. 46), Dhumralochanamardini (Pl. 47),

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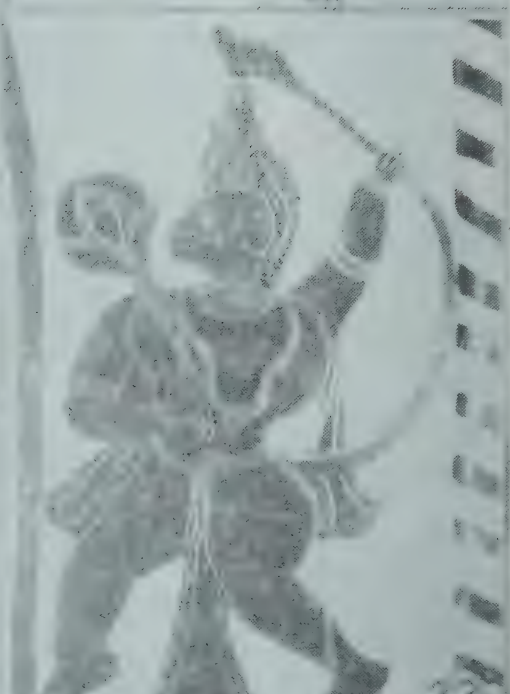
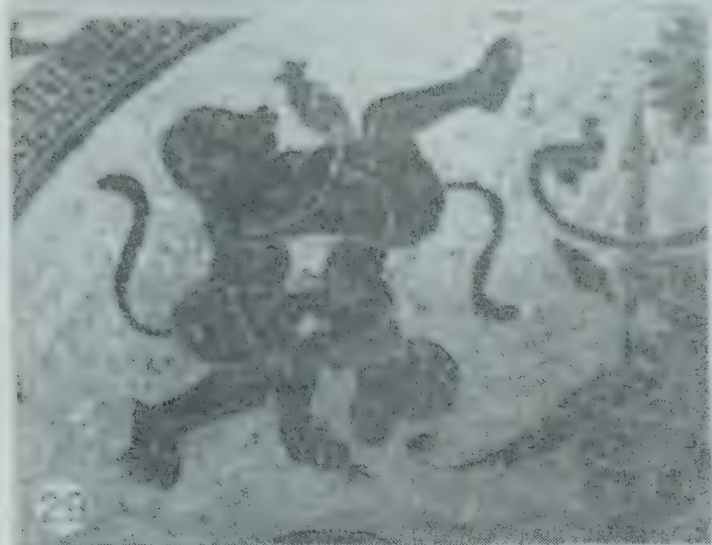


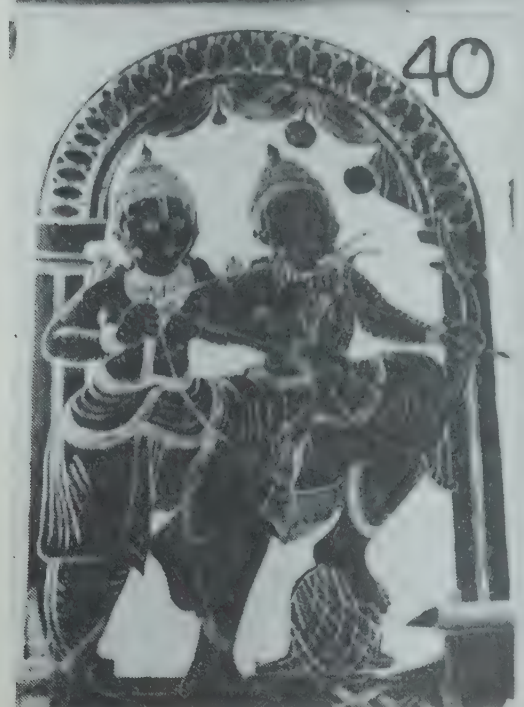
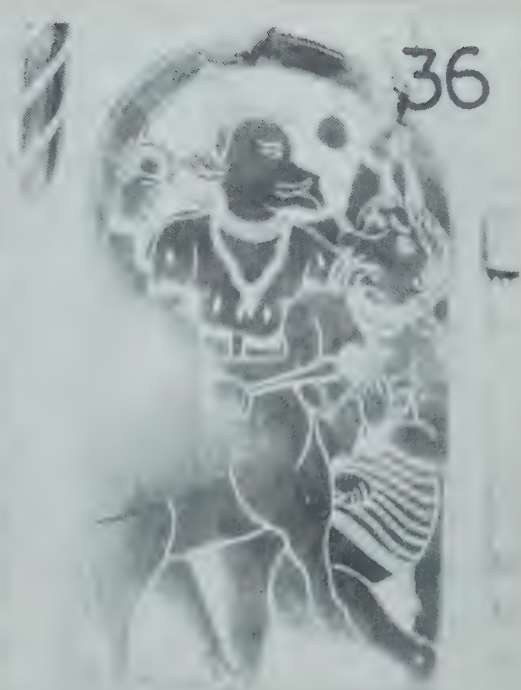
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Lakshminarayana (Pl. 48) dominate the walls of a Devi temple. Once in a while, room is made for heroes, court scenes and battle fields. Different artists may select the same subject but their depictions are entirely different.

The style adopted by urban artists is radically different from that of the rural artists. The murals of temples located in Honavar, Kumta and Sirsi are very artistic, elaborate and sophisticated, whereas those that could be seen in the temples of Haldipur (Honavar taluka), Bilgi (Siddapur taluka), Shetgeri (Ankola taluka) are simple, straightforward and at times also crude. It is probable that the services of urban artists were not available in rural areas or the temples could not pay their fees and hence they are compelled to use local talent only. Thus, their murals are more of a ritualistic nature than a piece of art. At times, it is even difficult to distinguish a male from a female character.

Legendary personalities such as Vyasa Muni and contemporaries like Madhvacharya are depicted in some of the temples. The artists have given due importance to non-religious and social subjects. Thus, these murals can be fruitfully studied for the social life of a given period. Dvarapalakas are wearing a long *pagadi* (-turban), *kase bagal bandi* (side shirt) and a knee high *dhoti*. They are carrying cudgel, mace, or even a country-made gun. At times, the Dharmadhikari is shown (Pl. 49) as welcoming a visitor with folded hands (*namaskara*). Bald headed wrestlers (*jattis*) are in *dhotis* only (Pl. 50). A noble sports his gold embroidered cap (Pl. 51), coat and trousers. A rich man carrying a sword (Pl. 52), a cow boy with his master engaged in bird hunting (Pl. 53), can also be viewed in some temples. Some nobles are in Western dress such as shirts, trousers, and boots (Pl. 54). The housewives are always shown in Saraswat Brahmins' costumes (Pl. 55). A nose ornament in the form of *nattu*, nine yard saree worn with back '*kache*' are symbolic of the attire of the Konkani women (Pl. 56). It is significant that all the female characters (Pl. 57), including that of mythical, are also shown in this dress (Pl. 15). The artists have not forgotten to include furnitures such as a chair (Pl. 54), a cot (Pl. 56) in the murals. In some panels, midgets are included in order to show the high status of the deity. These individuals are shown in the contemporary attire which made some to believe that they represented Tipu Sultan and Purnayya. There is no reason why Tippu Sultan should be included in a panel dedicated to Parashurama. A hero fighting a tiger, soldiers engaged in sword fights can also be seen on the walls of some houses.

In true Indian spirit, Kavi artists have not left their identity anywhere. However, the themes of the murals are indicated in Devanagari script inside the panel itself (Pl. 21). In only one mural, in addition to Devanagari, Kannada and Tigalari alphabets are also used for this purpose (Pl. 14). On the basis of these Kannada characters, it could be said that these panels are 400 to 450 years old. In a few cases, the records are available indicating the year in which the temple and its Kavi art work were completed. Sri Mahalasa Narayani temple of Kumta was constructed in 1565 A.D. Sri Ramamandir of Honavar was erected four centuries ago. Sri Marikamba Devi temple of Sirsi was completed in 1689 A.D. One dilapidated building in Madhukesvara temple complex of Banavasi (Sirsi taluka) which possesses two Kavi Dvarapalakas, must be at least six hundred years

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old. No temple constructed in the past half a century contains any Kavi art that is worth mentioning.

It is unfortunate that no art lover has recognised this as a distinct form of art. Books on Indian art do not even mention about the existence of Kavi art. Even Dr. Shivram Karanth, a noted art lover and critic has completely omitted this art from his book on Karnataka Paintings. Kavi murals did not find any mention in recently published book on 'Karnataka Traditional Paintings'. Because of lack of recognition and patronage, the Kavi art is on the verge of becoming extinct. The old masters still live in the coastal Karnataka but nobody utilises their services. The murals in private buildings are the first to disappear when attempts are made to give a modern look to old constructions with the help of cement, oil paints, varnishes and distempers. The temple managements are following this trend by collecting donations from the devotees for renovations or new constructions. In their plans for renovation (*jirnoddhara*) there is no room to preserve these centuries old Kavi murals. In the last five years, at least fifty small and large temples have lost their Kavi murals. Thus beautiful murals from the temples of Gerasoppe, Honavar, Kumta, Aghanashini have breathed their last without leaving any trace to posterity. The old photographs of Devi temple of Gudde-angadi (Kumta taluka), Basappa temple of Ulavi stand testimony to indicate that these temples had beautiful Kavi murals decorating their walls. A few temples had retained these murals, but under the pretext of giving a face lift, got them retouched with deep red enamel paint and in the process completely ruined them. Sri Marikamba Devi temple of Sirsi was almost like a treasure house of this art, but when the contract was given for redrawing these panels to a contractor, he made a mess of it. Similarly, murals in the temples of Shirali (Bhatkal taluka), Gokarna (Kumta taluka), Aversa (Ankola taluka) are ruined in the process of redrawing. Therefore, there is an urgent need of preserving these murals in the form of tracings, colour or black and white photographs. If such a work cannot be undertaken by any Government agencies, some private organisations may be requested to do this work on warfooting, before it is too late.

Huramunji is in extensive use as a house decorative colour. During Dasara, Divali and Tulsi festivals the housewives prepare a thick paste of it and draw *rangoli* on floor and walls with the help of a stub prepared out of old cloth. Lambanis and Mysoreans use Kavi for similar purposes. Rock shelter dwellers, used naturally available Kavi for rock painting as far back as 10,000 to 5,000 B.C. Egyptians drew frescos with red ochre in their tombs between 1500 and 1300 B.C. Etruscans also painted red human figures in their caves for the dead, between 800 to 100 B.C. Greeks and Romans drew their mythological themes on pots and vases by using red pigment. It is significant to note that all these figures are drawn with the help of one or other instruments. However, it is not known when etching or engraving Kavi murals came into existence. From the available facts one may venture to guess that this art might have come to coastal Karnataka from Goa. Devanagari script on murals, Goan dresses and ornaments support this view.

Conquest of Goa by Portuguese had severe repercussions on the lives of people of Konkani belt stretching from Karwar to Mangalore. In 1503 A.D. the Portuguese attacked Honavar town



from a creek and when the people fled, they burnt down the town and all that was in it. Martin Alfonso De Souza, the governor of Goa attacked Bhatkal town in 1542 A.D. and the town was ruined by sword and fire. Simultaneously, the Portuguese commenced persecuting and converting the Hindus to Christianity in Goa. This compelled, very religious Saraswat Brahmins to migrate with their deities (*kuldevatas*) to Uttara Kannada district. As most temples in this district were destroyed by the Portuguese, the migrants had to construct new temples. They used the art and architecture of their home-land, that is Goa, and constructed Sri Mahalsa Narayani temple at Kumta, Sri Ramamandir at Honavar, Sri Lakshmi Narayan Mahamaya temple at Ankola. As the exodus from Goa increased, some people reached Dakshina Kannada district and constructed temples at Baindur, Kundapura, Mangalore and other places. It is very significant that all these temples have or had such murals, but their repair and renovation might have resulted in their total destruction.

Hoysala kings had employed large number of sculptors for the construction of temples and these artisans came to be known as Gudigaras (Gudi+Kararu). When temple-building activity declined these artisans migrated to Sorab, Sagar, Honavar, Kumta, Sirsi and other places from the Hoysala kingdom. In Uttara Kannada they might have been employed by the Konkani people to construct their temples according to the traditions followed in Goa. Thus some of the Gudigaras might have acquired new art of Kavi murals. Even today, some of these Gudigaras design panels at the time of annual car festival which very much resemble to the Kavi panels. Thus Kavi art is a product of Goan style adopted by the Kannada artists.

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18. EARLY FORT ARCHITECTURE IN BANAVASI AND SANNATI - A STUDY

S.K. Joshi

The history builders of Karnataka, in the past, not only were the heroes of wars and invasion, but also were the mighty builders of forts, cities, temples and reservoirs. Their fortifications, through the ages, not only protected them from outside invasions, but also allowed to cradle many exemplary cultural centres, pride schools of art, architecture, dance, drama, and music. In Karnataka, fortifications in hundreds are singing the glory of the pride past and of heroic builders.

Some years back, as I traversed frantically for collecting field data for my Doctoral Degree on "Defence Architecture of Ancient Karnataka", I had a happy chance of coming across very ancient, the earliest forts within a cooee at Banavasi in Uttara Kannada District and Sannati in Gulbarga District, a close architectural study of which is made and presented in this paper.

The wake followed by the decline of the Mauryas, there arose another political power gradually in Deccan namely the Satavahanas. Their capital was at Pratisthanapura, modern Paithan in Maharashtra on the banks of the Godavari. During their reign, in North Karnataka, their feudatories such as the Kuras in Goa and Karwar regions, the Chutus in Banavasi region and the Maharathis in Chitradurga, Bellary and Raichur region were ruling. In these regions are remnants of forts of that time, atleast at Banavasi and Sannati.

BANAVASI FORT

The whole of Banavasi area is an ancient site with the cultural remains datable from about 1st century B.C. to 2nd century A.D. With its commercial and religious importance and its strategic position at the accute circular bend of the river Varada, that definitely prompted the Chutus to make it their capital.

The fort walls at Banavasi even today are extant, enclosing partly the present habitational site and they have been enlarged at different periods. With very heavy rain fall about 200", the whole region has a thick mantle of ever-green forest. Rocks are not easily available here. The fort walls, therefore, had to be raised necessarily and largely of mud and mud-bricks. The zig-zag way of the flow of the river has provided considerable natural protection to the fort.

The location is the saftiest, not affected by floods. The channel connecting the river and the moat is at the point where the river water comes with maximum force in the same direction of the course of the river water, so that it could bring maximum water and feed the moat.

The extant fort wall is not of one period from the kinds of material and the method of construction. Three stages in the construction can at least be demarcated. The first is of the earliest period and belongs to the late Satavahana period - the period of the Chutus (northern,

eastern and south-eastern wings). The fort wall of this period is entirely of brick construction. The bricks are of the standard size of the Satavahana period.

The second stage indicates the enlargement and lightening of the fort and must be of the early Kadamba period (western and south-western wings). There are clear evidences that in the course of enlargement, the existing fort was further fortified with laterite revetments.

In the third stage, i.e., of the later Kadambas, the fort was further enlarged on the northern side and was built with exclusively laterite stones. Another important feature to be noted in the early historical fort is the provision of terraced Ghat leading to the bed of the river Varada. These terraces are partly made of bricks. Provision of Diddi gates or escape gates is another important introduction.

Thus, it is amply evident that the original fort, which had fallen in ruins reasonably after the fall of the Chutus, by about the early part of the 3rd century A.D., must have been reinforced during the beginning of the Kadamba rule from the early part of the 4th century A.D. and more renovated and further enlarged during the rule of the later Kadambas.

SANNATI FORT

Sannati, in Gulbarga District, culturally a very well known and active place in early historical period of Karnataka, was first discovered by Krishna Rao Kapataral and further fully explored by S. Nagaraju, and thus resulting in the finds of structural contribution of stūpas, fortification, temples, inscriptions etc.,

Sannati, situated on the left bank of the river Bhima, a tributary of Krishna, is unapproachable from west, south-west and south, because of the Bhima making a deep and steep cut on the left bank. During the rainy seasons, the whole eastern region is deeply muddy and therefore is hardly approachable from the east. The river course about 10 km. long is the deepest and most dangerous of the whole area with full of whirl pools, crocodiles, etc., intensively dangerous to cross. Thus, the topography of the land has provided natural defence system around this locality.

Planning and construction of the fort here are of noteworthy and the strategic location in a very compact area is immensely impregnable. The fort planners within the available space have well done, considering the orientation of defence measure and cost of construction. The two concentric arc-like fort walls, the outer measuring 600 m. and the inner measuring 450 m. are placed at the intermediary space of 300 m., on an average. Thus, it has provided two terraced localities, the inner one at higher level and the outer one at lower level reminding of Harappan fortifications. Both walls touch the steep banks of the river in their commencement in the south and in the end in the north-westerly direction.

Now, the cross section of outer fortification wall reveals that a structural core made up of bricks of standard size of the Satavahana period is concealed by clay ramp on both sides, inner and outer.

Another noteworthy feature observed is that along the outer space of the fort walls moats are not provided, since it is very difficult to cut a channel from the river bed, which is very deep, as deep as 30 to 35 m.

The entrance gates are simple and straight like those in Banavasi, without any zig-zag barbicans. The higher terrace, we may call it upper fort, may be meant for locating men of power, royal personages, and elite, while the lower terrace we may call it lower fort, meant for common people. This classification in the society as revealed through distinct terraces, was a prevailing system in housing different classes of society, in ancient Karnataka too.

The entrance gates are two in the outer fortification. One is definitely meant for higher ups, which again, leads one right to another gateway in the inner fort, whereas the other is meant only for common people other than the class society. The lower habitants do not have easy access to the higher fort, but do have a way through the same inner gate.

Sannati, as it was a religious centre during the Satavahana period and in the following historical periods, was a base of civil defence walled city with much simplicity and without major defence architectural members. Such civilian forts are very rare, as per my observation. Another of this kind could be cited at Pattadakal of the Chalukyan period, 6th-7th centuries A.D.

OBSERVATIONS

1. The early forts in Karnataka, more or less were made of mud and bricks.
2. The selection of the site was made on the deep curves of river bends, which provided natural defence system.
3. The fort walls of mud were not bare laid but had a mantle of thick forest and ramp on outer side i.e., structurally all concealed by clay ramp.
4. The plans of early forts more or less, are in oval shape, for the obvious reason that mud does not give scope for geometrical upright elevation or exact right angled turn in raising fortification walls.
5. Heartening in fort walls is done with bricks forming as core-wall.
6. Moats are fed by river waters by allowing small stream of water or by cutting artificial channels.
7. The gates are straight and direct and zig-zag barbicans were not in vogue.
8. Wall walk, parapet walls, barbicans etc. are absent.

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19. THE DURGA TEMPLE AT AIHOLE AND THE APSIDAL TEMPLES OF INDIA

K.R. Srinivasan

This temple discovered, in the sense that it was first noticed, photographed and described, 120 years ago in 1866 is a unique edifice in Karnataka that still attracts attention of scholars because of its unique plan and features, and as such deserves to be discussed in the assembly of scholars.

The temple was first photographed by Dr. Pigou of the Bombay Medical Service, A.C.B. Neil and Col. Bigg (late) of the Royal Artillery and published in the memoir captioned "Architecture in Dharwar and Mysore" as photographs 70, 71 and 72 with a historical and descriptive memoir by Col. Meadows Taylor and architectural notes by James Fergusson.¹ The publication on behalf of 'The committee of Architectural Antiquities of Western India' under the patronage of Premchand Riachand, was by John Murray Albermarle street, London, 1866. This was some 20 years earlier to the formation of the Mysore State Department of Archaeology. The descriptive note reads as follows:-

"Photographs Nos. 70-73"

IWULEE (Aihole)

"Though not remarkable for architectural magnificence, the temple represented in photographs 70, 71 and 72 is to the Indian antiquary one of the most interesting in the whole series; it is the only known example of its class as a structural building though there are numerous instances at Karle, Ellora, Ajanata and elsewhere, of similar edifices. These, however, are all cut in the rock, and consequently have no exterior except the facades. It has always, therefore, been a great problem to know how the structural prototypes of these rock-cut temples were formed, and what their interior arrangements may have been. The temple at Iwulee (Aihole) does not answer all these problems, but it goes nearer to it than any other we know."

"During the troubles of this country, before it fell into the hands of the British, the temple was used as a fortification. A round heap of rubble masonry replaced the spire, and a parapet was raised round the whole. The interior, too, seems to be encumbered with rubbish, filled in to support the military superstructure. This, with the absence of plans, or any detailed description, prevents our speaking positively on the subject, but there can be little doubt that the apse represented (wood cut No. 11), correctly reproduces what the great cave at Karlee would have been had it been a free-standing structural building, and the form of the portico is just as we find at Ellora, Ajanta and elsewhere."

"It is called the 'Sivite' and is no doubt now considered as appropriated to the worship of that deity; but there is nothing in this to prevent our assuming that it was originally appropriated

to the worship of Buddha. The great cave at Karlee is appropriated to Siva at the present day, and so are many caves in other parts of the country, though their original dedication to Buddhist worship is quite manifest."

"So far as can be made out from the photograph, there is nothing in the sculptures indicative of the worship of Siva, and nothing that might not be found later Buddhist erections. But, on the other hand, there is nothing improbable in the assumption that the Hindoos may have appropriated a Buddhist structural form in this instance, as they did in their rock-cut arrangements in many instances at Elephanta, Ellora and elsewhere."

"Architecturally it is not so important to which religion it was originally dedicated, as it is to know what its interior arrangements may have been, and the light which an examination of it would throw on the whole subject of cave architecture would be so great that there are a few temples in India that would repay a careful survey and detailed illustration."

"In the foreground of photograph No. 70 will be observed two detached slabs lying on the ground, and with two figures in violent action upon them. These are unlike any sculptures found in Hindoo temples in the neighbourhood, but very much resemble some subjects painted in fresco in the caves at Ajanta. Indeed, the whole character of this ornamentation recalls these celebrated caves more than that of any structural edifice in the province where the temple stands."

"If this be so, and if the temple was originally dedicated to Buddhist worship, it is the oldest temple represented in this work, probably anterior to the tenth century; but the data available are not such as to enable any positive opinion to be pronounced on such a subject."²

The next major notice of Aihole and this temple is to be found in the Archaeological Survey of India, Western Circle Annual Reports for the years 1908-09 pages 34-35, particularly p. 35; while p. 34 deals with the dating of the temples; 1909-10 with a map of Aihole on p. 40; as also 1912-13; p. 8; 1915-16, p. 63 (Aihole in general), while the report for 1913-14, p. 15 deals with conservation. We have also the A.S.I. Report for 1907-08 containing H. Cousens' "The Ancient Temples of Aihole". His bulky monograph *"The Chalukyan Architecture of the Kanarese Districts"* was later published in 1926.³

Percy Brown in his *"Indian Architecture - Buddhist and Hindu"* gives a very brief architectural description employing European classical architectural terminology, a parlance of all early European writers and Indian scholars closely following them, as if to inform or educate more the readers of the west, without much reference to the indigenous terminology and the connected texts. He says, "This example is a version of the Buddhist chaitya hall adapted to suit the service in the former creed. It has already been established that Buddhist buildings of a similar type were not uncommon in many parts of India in the early centuries of the Christian era, while there is an actual temple at Ter, not far distant from Dharwar (Chap IX). The Durga temple which most closely follows this model was probably erected during the sixth century and is an apsidal-ended structure measuring externally 60 feet by 36 feet, but in addition there is a large portico on its eastern front 24 feet in depth, so that its entire length is 84 feet. Raised on

The inner wall of a typical short apse or *chāpa* form encloses the cella. In forward alignment with its two linear side walls are two rows of four pillars each inside the *antarāla maṇḍapa* dividing the space into a central nave with a raised flat clerestory roof and two lateral aisles with lower slopy slab roofs projected over the still lower slopy roof of the outer circuit. The *chāpa* ends of the inner wall (*āntarabhitti*) are turned into form the narrow front entrance of the *antarāla maṇḍapa*. The *agramaṇḍapa* has four pillars on the edge of the forward end of *adhishṭhāna* with a raised clerestory roof in continuation of the one at the rear. The aisles of the *antarāla* are continuous with the inner (*sāndhāra*) circumambulatory between the two walls (*bāhya*-and-*āntarabhittis*) round the sanctum cell. The sanctum is empty, but for a circular *pīṭha*. Its original dedication is uncertain. The name Durga for the temple is misleading since it was evidently not dedicated to that goddess. This may be due to the fact that till the earlier part of the last century the temple formed part of a fortification (*durga* or *durgam*) with a rubble defence work on top of the temple, probably of the Marathas. If the incongruous superstructure of the northern *prāsāda* type is not original, the sanctum might have been either flat-roofed or might have had an apsidal roof of the pattern of the Ter and Chezerla apsidal temples.⁷ I could not say more in a book intended for lay readers mostly.

With the background as above, we have now to discuss and decide firstly the nature and form of the original superstructure in comparison with other similar or almost similar cases and secondly the date of the temple by taking into consideration the architectural and other features.

The ancient Indian tradition and practice of carpenters who built the original timber prototypes is to derive a circle from a square, through intermediary polygons of increasing number of sides. The carpenter makes a rod or shaft of circular section by bevelling the corners of a square reducing it to an octagon, further setting off of the eight corners would yield a sixteen-sided prism and by repetition of the process successively the resultant sides will be 16, 32, 64, 128, 256 and so on and ultimately the many corners will get rounded yielding a cylinder with circular section, the surface finally comes to be smoothened by rubbing or turning on a lathe. The original stone workers were simply carpenters turned stone masons and both are called *takshakas*. In parenthesis one may note here the shapes of the three superposed sections of a Sivalinga which according to *linga lakshana* is to be a stele with a four-faced basal section - the Brahmabhāga, all eight faced middle section - the Vishnubhāga, and a cylindrical and rounded (faceless) top section - the Rudrabhāga. This illustrates too the transition from a square base to a circular top through an intervening octagon.

That is why in making *chitrakanda* pillars or columns with segments of different cross-sections - square, octagonal, polygonal and circular, the basal segment is always of square plan whatever may be the segments of other types of section coming over it, and hence the texts stipulate "Whatever may be shape (section) of a *pāda* (pillar) the base or *ōma* should always be of square section, even as the *phalaka* (abacus) on top should be square.

Thus a wholly square-sectioned superstructure would not be mounted over a circular (*vṛitta*) or *chapākāra* (apsidal) basal structure. Hence only a superstructure of circular or *chapākāra* (the

shape assumed by the rod of the bow or *chāpa* with fully drawn string in shooting) section can be raised over a circular or apsidal basal structure. The fundamental shape is the square - *samachaturasra*, by extension it would be oblong (*āyatasra*); the octagon (*ashṭāsra*) and other polygonal shapes are also derived from the basic square and ultimately the circle-*vritta* (from a basic square) and the extended circle - the ellipse-*vrittāyata* from the oblong.

Customs die hard and this does not exclude work practices. Even in *vimāna* plans the three basic ones are the rectilinear (square and oblong), the polygonal or prismatic-octagon, hexagon (*shaḍaśra*), the sixteen-sided (*shoḍaśāśra*) or more sided, and the circular and elliptical, which all give rise to the three basic forms, the *kūṭa*, square or polygonal or circular body plan with a similar-sided roof sloping in from base to apex to ultimately converge to a single finial; the *śāla* or *kōshṭha* form of oblong plan with a wagon-top roof ending above in a linear horizontal ridge carrying a row of finials, a variant being the ellipse with an inverted boat-shaped roof curved in from the four sides with a linear horizontal ridge on top with a row of finials - *sabhākāra* (*valabhi* of northern texts), and the curvilinear with an arcuate body that is apsidal (*chāpākāra* or *dvyasra*) on plan carrying an apsidal roof (*śikhara*) with a row of finials on the horizontal apical ridge.

The southern corpus of texts, that is, all the *Śilpa*, *Vāstu* and *Āgama* canons make a clear ternary classification of the southern *vimāna* form in accordance with the fundamental plan - the four-sided, polygonal, and curvilinear as *Nāgara*, *Drāviḍa* and *Vēsara* respectively. The definition is:- that which is four-sided (square oblong) from *upana* (base) to *stūpi* (apical finial) or has a four-sided *grīva* (neck) and *śikhara* (ultimate roof) will be *Nāgara*; that which is polygonal, octagonal or hexagonal generally) from base to finial or has an octagonal or hexagonal *grīva* and *śikhara* irrespective of the body shape being tetragonal will be *Drāviḍa* and the one that is of curvilinear shape (section on plan) i.e. circular, elliptical or apsidal from base to finial or has such a plan in its *grīva* and *śikhara* irrespective of the body being square, oblong, or polygonal will be *Vēsara*. While generally the uniform square or oblong plan from base to apex is met with making up for a *śuddha* (pure) *Nāgara* form of *vimāna* (the northern *Rēkhā Prāsādas*, as a class are like that except for the *āmalasara* and *kalasa* at the apex which are of circular plan and also cannot be morphologically or functionally equated with the *grīva-śikhara-stūpi* of the southern *vimāna*), in many cases of the southern *vimāna*, the *grīva* and *śikhara* may assume the octagonal/hexagonal, or circular or apsidal plan over the square body constituted by the *mūlatala* or *āditāla* (ground floor) or the series of *talas* in the simple or *ekatala* and multi-storeyed examples. This would make such *vimānas* *miśra Drāviḍa* or *miśra Vēsara* meaning *Drāviḍa* or *Vēsara* of the mixed variety. Likewise the oblong body of the *vimāna* (*āditāla* and upper *talas*) may carry an elliptical *grīva* and *śikhara* (*sabhākāra* or *valabhi śikhara*) which, also, would make it *miśra Vēsara* again. Thus more than the shape plan of the basal parts or body, the emphasis is on the *grīva* and *śikhara* alone. This emphasis will become intelligible and strike one as rational if one remembers that the *vimāna* as a whole is likened to the human personality and the parts are named accordingly. It is therefore like a person being identifiable or recognisable even from his head severed at the neck and the body lost, or from the head and neck peeping out of a window

with the body hidden from view, while a decapitated body alone, without the severed head on neck or invisible cannot help in the identification. Our case - the Durga temple is one such where we have the body, but not the original head like Dakshaprajapati.

In such a ternary classification there is found no provision for an apsidal *vimāna* body carrying a superstructure, (even if it be of the northern variety as in our case) that is square on plan. One example, though of a much later period - Early Vijayanagara of the Ikkeri genre, will be the unique Vidyasankra temple at Sringeri in Karnataka. Essentially it is of a plan of two opposed apses, of which the western apse is the shrine part and the eastern the *navaranga*; the former is *sāndhara*, the inner apse wall - *āntarabhitti* carrying a three storeyed super-structure, ending in a *grīva-śikhara stūpi* combination. The *sukanāsa* is high and prominently projected over the *antarāla* below. The *talas* are of circular section mounted over the *chāpākāra* sanctum wall. Though not apsidal, the circular *talas* with *sukanāsa* projection making a rough apse form fit in nicely over the inner apse. The temple has numerous other peculiarities that do not call for mention in the present context. One other related example will be Vijayalaya-Cholisvaram Narttamalai, Pudukkottai District in Tamilnadu of Muttariyar origin of the first half of the 9th century. A *tritāla* temple, with *sāndhara āditāla* with double walls has a square *bāhyabhitti* (outer inner wall) and a circular *āntarabhitti* (wall). The second *tala* is square in keeping with the square plan of the outer wall of the sanctum, while the third *tala* is circular, as also the *grīva, śikhara* and *stūpi* on top are again of circular section in keeping with the circular inner wall round the sanctum of the *āditāla*. This circular sanctum wall has four applique heaves pilaster-like *bhadras* at the four corners externally in order to support the square base of the second *tala*. One finds no such provision in the case of the inner apse surrounding the sanctum of the Durga temple in order to support any square base of a like superstructure above it.

The apsidal form in its archetypal construction in wattle-mud-and-thatch or of brick and timber was a pan-Indian design, even as the other two fundamental designs of four-sided and circular plans were. There has been a long obsession that the term *chaitya* is to be used to devote specifically or exclusively the Buddhist shrine. But the word *chaitya* means, among other things, 'a place of religious worship', 'altar' or 'sanctuary', 'a monument' or 'tomb-stone', or 'sacrificial shed' even. In the *Śilpa, Vāstu* and *Āgama* canons it is given as the *pariyāya* (synonym) of *ālaya, bhavana, dhāma, dēvakūṭa, gēha, grīha, mandira, nilaya, nikētana, prāsāda vimāna* etc., all meaning 'abode' or 'shrine'. These terms are found used in the *ślokas* (verses) of the texts as suited to the prosody and in the inscriptions also. The open air *mahāstūpa*, a hypaethral temple in itself is also called *mahā-chaitya* even as the roofed fanes containing the Budha-pāda, Budha icon or a symbolic *stūpa* (*stūpa-chaitya*) is. In Ajanta the inscription in Cave No. 26 datable between A.D. 450 and 525, calls the cave-shrine (*'chaitya'*) a *śailagṛiha* (stone-house) and another inscription of A.D. 475-500 in Cave No. 16 calls it a *chaitya mandira*. No doubt in both the cases the association or dedication is Buddhistic. Mahendravarman I, Pallava (A.D. 580-630) the initiator of the vogue of Rock-cut cave-temples in Tamilnadu for Siva and Vishnu exclusively, calls himself (among other *birudas* or titles) '*Chaitya kari*' or 'Maker of *chaityas*' though he never excavated or constructed a Buddhist shrine. Two inscriptions from Hampi refer to a ruined Jaina

temple and the Ganigitti Jain temple as '*Chaityālaya/chaityagriha*'.⁸ The inscriptions are dated A.D. 1428 and 1396 respectively. Two inscriptions from Venur, South Kanara District both dated A.D. 1605 mention the building of a '*Chaityālaya*' for Chandranātha and a '*chaityālaya*' for Sāntīśvara, both Jaina dedications.⁹ Instances can be multiplied. Among the various *upachāras* (service, attendance, honouring, veneration, offering etc., in worship) which comprises various items of ritual, are *Rājōpachāra*' (*upachāra* as if to a king), *Shōḍasōpachāra* (*upachāra* of sixteen kinds) and above all *chaityōpachāra* (*upachāra* to a deity in a temple) to all divinities Hindu, Jain and Buddhist alike, where, again, '*chaitya*' cannot be construed as appertaining exclusively to the Buddhist divinities. This practice of using '*chaitya*' solely to denote a Buddhist shrine started by the early western pioneers among scholars is still persisting unfortunately among us.

More so, it may be noted in this context, is the mongrel phrase '*chaitya-window*' which again is not exclusively Buddhist, but one invented by early scholars who found them in the early Buddhist monuments and antiquities standing or excavated and thought that they specifically pertain to or are more common to Buddhism. The dormer-like or bay-window-like projected arch-shaped window or arch over the lintel of a projected door-way, is again of early pan-Indian origin. It is seen, in its earliest form on the entrance of the Lomas Rishi cave of Ajivika association and of the times of Asoka; the Buddhist caves followed only later. The arch form is only the fronton frame or *mukhapatti* (a *tōraṇa* derivative) of a semi-circular opening or window - the *gavāksha*, for persons to peep out of (peep-window). It is often closed by grill or lattice work (fenestrated *jālaka*) or when open shows peeping heads inside. Where it is so fronted, as in the Lomas Rishi cave entrance it represents the end-view of the wagon-top roof or the front view of an apsidal roof or of a dormer or bay window. This is of the type called *nāsikā* or *nāsa* in the texts, and *nāsikās* of several kinds, shapes and types are known from all the southern temples and related texts - *alpanāsika*, *kshudranāsika*, *mahānāsika* and *sukanāsika* (*kiḷivāsal* in old Tamil and Malayalam) or when small they are called also *kūḍu* by modern Tamil *sthapatis*. Similar ones in the Northern style temples are termed *udgamas* often instead of a simple arch, they form a coalesced pattern clover like, of triple semi-arches. One will have, therefore, to find out from the related architectural texts and indigenous literature or from inscriptions the apt technical name for the much abused combination '*chaitya-window*'.

Now to confirm that the roof or superstructure of an apsidal structure was also apsidal, one may take a panoramic view of the pan-Indian distribution of the type from ancient times to the modern and the related credal preferences to this type as suited the nature and object of worship installed and consecrated. The savant and connoisseur of arts, A.K. Coomaraswamy has illustrated in his 'Eastern Art'¹⁰ and in his 'Early Indian Architecture',¹¹ an interesting feature that is useful to us now. The illustration depicts a small apsidal shrine located outside the city wall of Kuśināra, near to and facing the city gate. It is very close to and alongside the city wall. The apsidal *ekatala vimāna*, shown in its lateral aspect, has a plain socle (*adhishṭhāna*) apsidal, carrying likewise a plain apsidal or arcuate (*chāpākāra*) wall, devoid of any pilaster decoration or relief, and similar apse-ended roof (*śikhara*) mounted over a short apsidal neck (*grīva*), and with three finials (*stūpis*) in a row over the *śikhara* ridge. Its location outside the city wall near

to and facing the city gate would suggest that it could only be the shrine of the guardian deity (yaksha-kṣhetrapāla) of the place. This relief is of the first century A.D. The ancient Tamil epic *Silappadhikāram* (5-180, 9-12, 26-45) calls such a shrine in such a location outside the city or village, but at its entrance, as *Puṇamilai-k-kottam*, or *Puṇambanaiyān paḷḷi* and its dedication to Sāsta, the guardian deity. The terms mean 'the shrine of the deity (Sāsta) who has his abode outside city/village limits'. Many more such apsidal shrines or human dwellings presented in their lateral, frontal or rear aspects can be seen in the Buddhist reliefs from Amaravati, Jaggayapāṭa, Guntupale, Ghaṇṭasālā, Nāgārjunakonda and other places. This topic has been dealt with by me in *Encyclopaedia of Indian Temple Architecture*.¹²

The rock-cut Buddhist cave-temples of Western India, forming the very earliest, and as excavations into rock reproducing only the facade and interior view of contemporary brick-and-timber models will deserve passing attention in our present context. The earliest among them had a rectangular plan, rather than all apsidal plan, where astylar and only the internal rear elevation profile took a curvature behind and above the votive *stūpa* that was in worship. An instance of the apsidal astylar '*chaitya*' (1st century B.C.) is found in Thanala near Pali in Maharashtra; Cave No. VI at Kuda, Cave No. XLVIII and Cave No. IV, respectively at Karad and Sheralwadi bear out this point, while Cave V at Karad is an example of the astylar chamber only the rear roof of which is curved. Even at Ajanta, of the two oldest *chaitya* caves namely IX and X, the smaller one, which is clearly the earlier has a rectangular plan, although it has a row of pillars inside ranged in an apse around the votive *stūpa*. The rear aisle roof has a flat lower ceiling, while only and above the miniature *stūpa* does it take the curvature at the roof. It is only in Cave X that both the (lower) rear aisle as also the main *chaitya* vault have curved profile. This is generally the case in all *chaitya* caves as at Bhaja, Nasik, or Pīthalkhora, although at Karle and Bedsa (*Vihara* cave arranged in *chaitya* hall form) we have instances of the rear aisle having a flat ceiling roof only.¹³ One may note here that all these variations indicating development of an apsidal simulation are because of inherent nature of the trap rock itself which is laid in rather thick and horizontal strata. As such, primarily, it would be easier to leave the ceiling flat at the weak line of separation between the strata, than to scoop it wholly as a vault, but as needed partially only at the rear and above the votive *stūpa* to facilitate perambulation; the next obvious stage is to cut the line of the nave pillars in the form of an apse going round the *stūpa* and also to scoop the nave ceiling into a vault first and as the next step the aisle ceiling also at the lower level. All this would only indicate the tendency to adopt the apsidal plan as most suited and aesthetically fitting to house a votive *stūpa* of circular section, even as it would be in the case of a Sivalinga of circular section. The advantage over a shrine of circular plan, equally suited in either case, is that the apse provides for a rectangular assembly hall space in front of the arcuate apse end holding the object of worship - *stūpa* or Sivalinga.

The much earlier Ājivika caves in the Barabar, Nagarjuni and Sitamarhi hills near Gaya of the times of Asoka and his grandson Dasaratha besides exhibiting among them the essential plans - oblong and circular, also suggest the possibility of the apsidal plan being derived by the juxtaposition or coalescence of the four-sided and the circular. The elliptical and circular

chambers, respectively, of the Lomas Rishi and Sudhama caves at the rear end of their halls, though rendered apart by an intervening separation wall with narrow opening, would suggest the possibility of the formation of an apse by the elimination of the wall. The hall, it should be noted is astylar and the rock is very hard granite, making reduction of the laborious and slow work of cutting to the utmost minimum, and thus leaving no temptation to cut columns or much less vault the ceiling. As the caves were for the Ājivika monks it is not possible to conceive of or imagine a *stūpa* form even of perishable material like brick, placed as an object of worship and veneration. There is an almost similar cave in Kondivite near Bombay, except that the entrance is right in front of the cliff face itself with the excavation behind it on its linear axis as in all other Buddhist *chaitya* caves in India and not from the side of the front end of the cave as in the Ājivika examples where the longitudinal axis of the cave itself is parallel to the exterior cliff face. This represents the next stage after the Barabar hill examples and the transition in rock-cut architectonics as also the transition to the early '*chaitya*' halls.

The archaeological excavations at Nagarjunakonda (Vijaypuri) have revealed the existence, side by side, of apsidal constructions in brick, of Buddhist and Hindu denomination alike, among others, of other plans - square, oblong, circular and octagonal. One cannot get any further information about the rise and roofing beyond what can be found of the ground plans and the materials and mode of construction. But at the same time they would add to our knowledge that the apse form was not exclusively devised by the Buddhists for Buddhist places of worship and the plan was universal and known much before.

The basic plans - square, oblong, hexagon, octagon, circle, semi-circle, ellipse and apsidal were known and in common use even from pre-Buddhistic times. The architects and artisans, who worked equally for all creeds and people drew the plan of choice from among the above said ones. Even the poorer folk and the nomadic tribal bird-catchers used caves made of wicker or bamboo in all these plans which were pan-Indian. The field watcher's hut erected in cultivated fields called *itanam* in Tamil or *paraṇ* or *machhuvīḍu* (*machan*) is apsidal with thatched roof on a platform raised over ground by posts planted into the ground. The traditional hut of the Nilagiri (Ooty) Todas of apsidal form is also a case in instance.

After the above cited examples would come in point of time, the still wholly extant apsidal brick temples of the Kapōtēśvara in Chezerla, Andhra Pradesh, on the northern boundary of Tondaimandalam in Tamilnadu which is noted for its numerous *gajapriṣṭhākṛitī* or apsidal temples, and we have the Trivikrama temple at Ter further north in the Deccan. While these two temples are of the 5th-6th centuries A.D., excavations in the course of conservation of the apsidal Parsuramesvara temple at Gudimallam in Chittoor District, now in Andhra Pradesh, by I.K. Sarma, have revealed that the famous anthropomorphic Sivalinga that originally stood on a hypaethral mound with a sand stone railing round its base, came to be contained or enshrined within a brick apsidal structure early in the Christian era, which was further renovated often to result ultimately in the extant apsidal stone-shrine of Bāṇa authorship in mediaeval times (10th century). Because of their wholly apsidal nature both the Chezerla and Ter temples were

presumed to have been originally Buddhist foundations but later appropriated to Siva in *linga* form. Recent excavations of the foundations inside and outside by I.K. Sarma, again, in the course of conservation work, at Chezerla have disclosed the fact that the original foundation itself was Śaivite. Likewise the Ter temple (of ancient Tagara) with a late loose icon of Vishnu installed inside should also have been Śaivite, for two reasons, that no Buddhist antiquities from or near the site have been reported, nor an apsidal temple for Vishnu is known from anywhere else, though an ancient circular shrine of Vishnu near the famous Heliodorus pillar at Mathura and elliptical shrines for recumbent Vishnu as Anantasayi are known from other places or rectangular (oblong) shrines instead. In the Andhra area we have one more instance of small wholly apsidal shrine dedicated to Ganesa and forming one of the sub-shrines on the northern side of the east facing principal northern style *mūlasthāna* in the Papanasanam complex in the Mehboobnagar District, not far from Alampur. It consists of an almost semicircular sanctum alone with entrance facing north and the *mūlasthāna*, and is devoid of an *antarāla*. Its juxtaposition to the rectangular Saptamatrika shrine on its west is reminiscent of the scheme as found in the *ashta-parivāra* layout in late Pallava and early Chola period temples of Tamilnadu. The Papanasanam temple incidentally, is of about the 10th-11th centuries. Another such identical instance is the Ramalingesvara complex at Satyavolu with an apsidal subsidiary shrine in the group round the *mūlasthāna*. This and the Piṭṭikēśvara at Pitikayagula are both in the Kurnool District. An earlier example is the Agastyēśvara in Chilamakuru of Cuddapah District of Renadu Telugu-Chola extraction, built early in the 8th century. The sub-shrine for Ganesa in the *ashta-parivāra* of the Nangavaram (Tiruchirapalli District) early Chola temple too is apsidal.

Tondaimandalam comprising the northern districts of Tamilnadu, the home province of the Pallavas of Kanchi, has the largest concentration of apsidal *vimānas*, which even from the 7th century had the local Tamil name - *Tūṅgāṇai-māḍam*, i.e. a temple resembling in shape the rump of an elephant standing still in sleep or a decapitated elephant body standing. As if to illustrate this we have the monolithic Nakula-Sahadeva ratha, among the well-known 'Five Rathas' of Mahabalipuram, of the first half of the 7th century, shown side by side with a monolithic full-size sculpture in the round of a standing elephant carved out of an adjacent segment of the boulder from which both have been carved out, after a vertical division of the parent rock. The Penṇāgaḍam (Penṇādam, S. Arcot Dist.) Siva temple had the special name *Tūṅgāṇaimāḍam*, even from the days of the Śaiva Nayanmar hagiologists of the 7th century. The Mahabalipuram monolith, perhaps the only one facing south with sanctum chamber unfinished and of uncertain Hindu dedication, heads the list of a series of about fifty apsidal temples, mostly in Tondai mandalam, with one or two more on its southern outskirts, dating in every century, continuously from the 7th to 16th and pertaining to the Pallava, Chola and the Vijayanagara periods, the last period exemplified by the Agastyesvara at Polichchalur near Madras, with a foundation inscription (now in the Madras Government Museum) dated A.D. 1608. The series comprise *ēkatala*, *dvitala*, *tritāla* and multi-storeyed structures upto five *talas* which are termed *jāṭi vimānas*. The earlier ones are all-stone constructions (*Karṇāṭam* in Tamil), but commencing from the Late Chola times the superstructure over the stone built *mūlatala* or *āditala* (ground floor) comes to

be built of brick and stucco including the *vimāna tala* sculptures. The apsidal temples are either of the *śuddha* (pure) *vāsara* mode in being apsidal on plan from base to finial, (generally restricted to *ekatala* and *dvitala vimānas*) or *miśra vāsara* (mixed) in having the *āditala* (if *ekatala*), as also the *talas* above (if multi-storeyed) four sided (square-oblong), the *grīva* and *śikhara* alone on top being apsidal on plan. The square *āditala* has, as usual, a square *garbhagriha* or sanctum cell, as for example in the earliest extant of the series - the *Vīraṭṭānēśvara* at Tiruttani, an *ekatala* all-stone *vimāna* of Pallava Aparajita's (A.D. 885-903) time. There are, however, a couple of interesting examples which combine both the four-sided and apsidal in the plan of their *āditalas*. For example the larger temple, Kandalisvara of Kunrattur had its *āditala* square externally while internally the *garbhagriha* is *apsidal*. This feature in this temple of the late Chola period, recalls the reverse position in the *āditala* plan of the *Agastyesvara* in Chilamakuru, Cuddapah District in Andhra Pradesh just north of Tondaimandalam, which is apsidal externally with an oblong sanctum cell internally. This temple may be attributed to the Renadu Telugu Cholas of the 8th-9th centuries. Interestingly enough the Ganesa sub-shrine here, too is apsidal. In Tondaimandalam itself the Pushpadanta shrine of brick in the Tirupparutti-k-kunram Jain temple complex near Kanchi is also wholly apsidal externally with a square interior of the *āditala*. Outside Tondaimandalam, in the southern Districts, the temple at Tirumiyachchur (Chola, 10th century A.D.) in the Thanjavur District, and the Ganesa sub-shrine in the Nangavaram temple complex (Chola, 10th century) in Tiruchirapalli District as mentioned earlier is *gajapriṣṭhākāra*, as befitting the deity Gajānana it enshrines. The same may be said of the other apsidal Ganēśa shrines mentioned. Nearly thirty of the fifty and odd examples extant are wholly apsidal, while about a dozen are examples having a square body of one or more *talas* but with the *grīva* and *śikhara* always apsidal. The rest are ruined on top with the superstructure lost wholly. But one thing is clear - namely all the temples with an apsidal *āditala* carry only an apsidal superstructure.

Though there is no such concentration of apsidal shrines on the west coast comprising Tulu Nadu and Kerala, H. Sarkar in his monograph *An Architectural Survey of Temples of Kerala*¹ observes that in their geographical distribution and chronological development in the area they follow a north to south distribution pattern with some concentration in central Kerala, the line stretching to Trivandrum in the south while the northern most locus in Banavasi in the other area of concentration - Tulu Nadu. He has given a very illustrative full-page map of the rather sporadic distribution of apsidal temples in the west coast on page 68 with an inset map of Tondaimandalam showing the comparatively greater concentration in that area. The dedication in all cases is to Hindu deities, Śiva as linga, besides others and to Śāsta (Ayyapan) particularly as in the Śāsta shrine of Manjeri, and in the sub-shrine in the outer *pradakṣiṇa* of the Vadakkunnathan temple Tiruchur (Trichur). This is reminiscent of the elephant being the vehicle of Śāsta even as we know that it was for Subrahmanya-Murugan of the ancient Tamils. An apsidal temple dedicated to Subrahmanya at Payyannur may be cited as an instance. A concentric combination of the apsidal plan with the rectangular as cited in the case of some Tondaimandalam temples above is to be seen in the case of the Ayyapan shrine of Manjeri, which though apsidal externally is oblong internally. A similar case of such combination of plans is noticed in the

Prasanna Somesavara at Sambhukallu, Udyavara in the Kanara country which is an apsidal temple enclosing a rectangular shrine which again is apsidal internally; this temple is of the 8th century. Inland Karnataka has a very small number of apsidal temples, the most well known being in Hale Mahakuta, an austere stone construction, and the grand Durga temple under notice, which came after it in point of time.

This brief and wide pan-Indian survey of apsidal temples, I believe, would be enough to convince one that the extant four-sided, Northern type *śikhara* over the apsidal Durga temple is but a travesty and a misfit. I was struck by this adventitious nature of the *śikhara* even on the first visit that made me remark in my publications, that the *śikhara* could only be an odd and inapt addition of later times, and not original, and one cannot say what the nature and design of the original superstructure could have been, or alternatively the sanctum should have had a flat roof, though unusual for that type - while writing so I had misplaced and forgotten the oldest photographs and notes that I had collected (reproduced at the outset now). Luckily enough, while rummaging my old collection of notes and files, I could retrieve both the photographs and the notes. This came in handy for presenting this rather long paper at the centenary seminar of the Mysore/Karnataka Government Archaeology Department, as an apt subject for consideration and discussion. The photographs were evidently taken after the rubble mound on the temple had been cleared, or was cleared, particularly round the stump of the ruined original superstructure over the sanctum. One of the two photographs is of the front view of the 'tower' from east, and the other, a lateral view from the southeast. But they are enough for one to make out the roughly arcuate nature of the base exposed as also the characteristic *aedicules* applique on its front and one of the front corners. They are of the pattern to be found in the *tala* levels of *dvitala*, *tritāla* etc. southern *vimānas*, generally termed 'Drāviḍa' style temples. In the frontal view one can still discern partially the *prastara* lines of the second and third *talas* on either side of the two-tiered rising *ēru-salai* applique on and in front of the second *tala* and reaching up, with its upper *śāla* roof and two *stūpis*, the *prastara* of the third *tala*. The *ēru salai* itself has a lower and longer (transversely) *śāla* roof on four pilasters in front of the second *tala* of the *vimāna* proper, rising up to its *prastara* level, and from the middle of its length rise upto the next *prastara* level the second stage pilasters carrying a *śāla śikhara* of shorter length with two *stūpis*. At the base of the upper pair of pilasters, the *kapōta* of the main *vimāna prastara* is seen with three *kūḍu* (*alpanāsika*) arches in a line. At the lower *tala* level on the southern side of the *ērusalai* is seen a *śāla* aedicule forming the unit of the *hāra* over the *vimāna āditala prastara*, as found in the Nakula-Sahadeva *ratha* in Mahabalipuram. A similar *śāla* aedicule can be made out, almost, on the northern side, indicating that the *hāra* line, composed of *śālas* connected by *hārānatara* intervals went round the second *tala harṇya* over the *prastara* edge of the main *vimāna āditala* as in the Mahabalipuram example. A *nīḍa* (*pañjara*) facing front is discernible in full on the south-east corner of the *prastara* line on top of the second *tala* and flanking that side of the upper stage of the *ērusalai*; its counterpart at the other, northeast corner is lost, and one can easily make out, that as in the Nakula-Sahadeva *ratha* model the second *tala hāra* had two frontal *nīḍas*, one at either corner, flanking the upper stage of the median *ērusalai* while for the rest of its length

round the sides and rear of the apse it could have been composed of a string of *śāla* aedicules. Possibly on the analogy of the model cited and taking into consideration the relative proportions the apsidal *sāndhāra vimāna* was *tritala* (all *chāpākāra*), with apsidal *grīva* over the third *tala* and an apsidal *śikhara* on top. It may be mentioned in this context, that from a study of the fifty and odd apsidal temples of Tondaimandalam and more from outside, it is found that only in the case of *gajapriśṭhāḥṛiti* or *chāpākāra vimānas*, do we have *nīḍas* or *pañjaras* (miniature apsidal *vimāna* aedicules) included in the *hāra* scheme, along with *karpakūṭas* and intermediary *śālas* of even *dvitala* structures. Otherwise, according to canonical presentation and practice as found all over south India, it is only *jāti vimānas* of more than four *talas* in the *talachchanda* or *talavinyāsa* which are of the square, oblong etc. plans the *nīḍa* comes in as the third aedicular component in the *hāra* scheme along with the *kūṭa* and *kōshṭha* (*sāla*). Since the front end of the apsidal *grīva-śikhara* is ruined and has lost its details (and much more so the sides and rear) we are not in a position what relief motif it contained in the *naśika-gāḍā*, formed by an arched *tōraṇa-mukhapatti*. It is now for us to reconstruct in drawings the entire superstructure as revealed by the above description made from the fragmentary details yet available from the photographs.

Since the subsequent photographs show the structure fully cleared of all the old rubble and rubbish that went into the make up of the military defence work - a gun emplacement or battery, with the northern style *śikhara* alone, it is perhaps the earliest of the archaeological conservators that put up the present superstructure, after clearing the ruins of the earlier extant superstructure along with the rest of debris and rubble piled up for the keep or defence work. They possibly got the material from the ruins of a northern style *rēkhā prāsāda* in the vicinity dismantled and with it reconstructed it on top of the temple little knowing that it was not compatible with the type of the temple concerned. This fact has gone unnoticed for long and every one took the strange combination for granted and even went to the extent of classifying the temple as of the Northern *Rēkhā Prāsāda* type.

From the analogy with the Nakula-Sahadeva ratha, which is the earliest known *vimāna* form to introduce the *nīḍa* or *pañjara* as the third member or component of the *hāra* in addition to the *kūṭa* and *kōshṭha* (or *sāla*) aedicules that alone prevailed in earlier stages of the evolution of the *hāra* scheme over the *talas*, we may not be wrong in concluding that the Durga temple which presents this new feature dates after the Nakula-Sahadeva ratha which was carved out in the middle of the 7th century and set the model for that type. I have discussed about the advent of the *nīḍa pañjara* as a third constituent of the *hāra* in my book - *Dharmaraja Ratha and its sculptures*⁴⁵ and need not reiterate the details here.

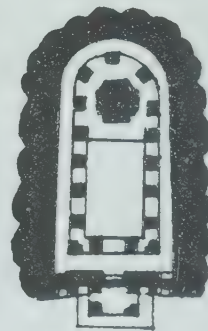
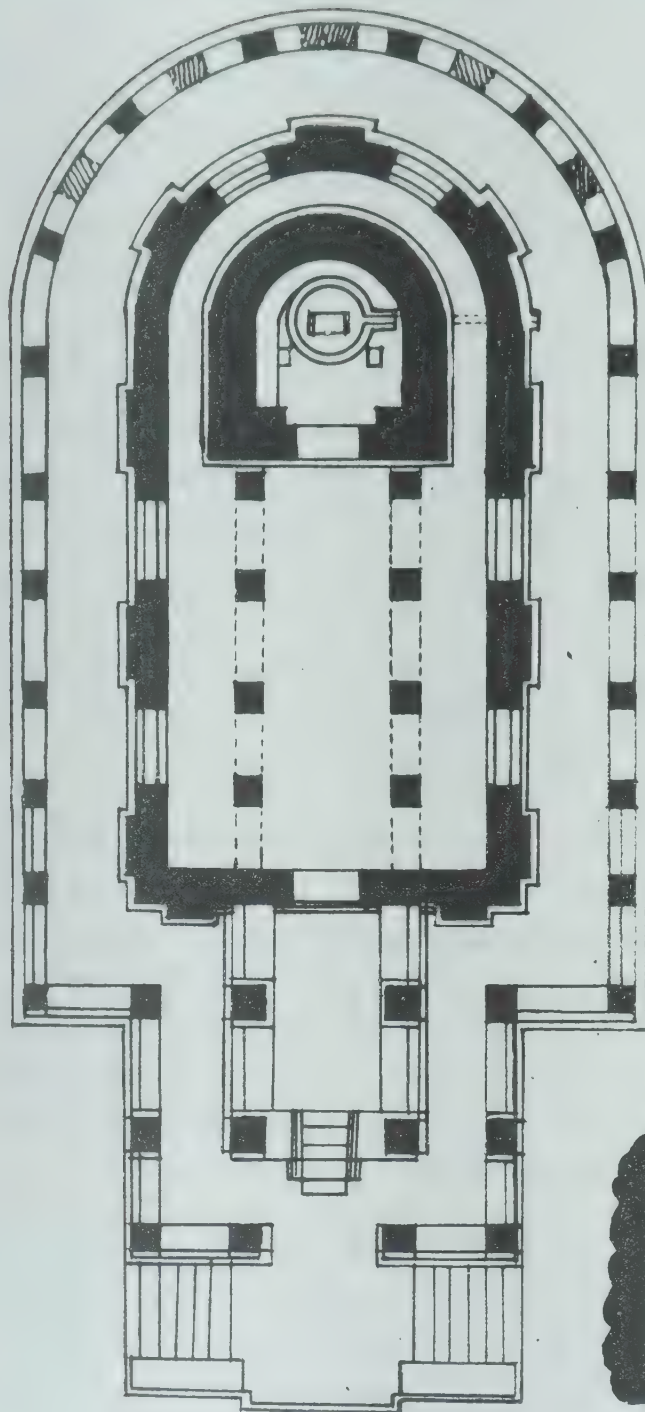
The gargoyle-like *pranāla* on the northern side of the *bāhyabhitti* of this *sāndhāra* Durga temple is another important feature indicative of the date. The texts of the 9th-10th centuries and later prescribe it as an obligate member of the *adhisṭhāna* composition, and that it should be provided on the northern side, always irrespective of the sanctum facing east, west or south, and in cases where it faces north it should be on its left side. The west coast (especially Kerala) temple *adhisṭhānas* show the most advanced development of the prominent member which is

FROM CHĀLUKYAN ARCHITECTURE

(PLATE XI)

BY HENRY COUSENS

THE DURGA TEMPLE, AIHOLE.



PLAN

CAVE XIX AT AJANTA

SCALE OF 10 10 20 30 40 FEET



1 Iwulee (Aihole), Durga Temple, photographed before 1866 A.D.



2. Iwulee (Aihole), Durga temple, photographed before 1866 A.D.

tubular and not merely channelled over its top. This provision for taking out and discharging the *abhishēkajala* or lustral water that flows out from the floor of the sanctum through an open channel - the *ambumārga* or *vārimārga* with the external orifice *jaladvāra* outside the cella wall to which is connected the projected *pranāla* is a chronological land mark. This is not noticed in the earlier temples of the Pallavas - cave, monolithic, and structural alike, as also in the Chalukyan compeers. A *jaladvāra* at the base of the wall and on top of the *adhishṭhāna* is noticed in the *Rekha-prāsāda* (Sangamesvara?) next to the Mahakutesvara in the Mahakuta group. A crude open channelled spout is found inserted at the northwestern corner of the Rajasimhesvara (*mūla vimāna*) of the Kailasanatha complex in Kanchi, of the first half of the 8th century; because northern side of the *vimāna* itself is occupied by an affluent shrine as on the other sides and corners. Again the *pranāla* is found on the northern side of the *adhishṭhāna* in the wholly apsidal Vīrattanēśvara at Tiruttani of Aparajita Pallava (A.D. 885-903). The early Chola inscription on the mouldings of the *adhishṭhāna* on this side is continuous on either side of the *pranāla*, thus indicating an anterior date to the *pranāla*. While absent in the Pallava cave-temples, the Pandya and Chalukyan cave-temples have a rock-cut *linga* with *pīṭha* with spout on top level, or atleast such a *pīṭha* alone in the Chalukya-Rashtrakuta examples and a cistern cut into the rock floor of the cella itself in both to collect the lustral water. In the absence of such a pit in other cases the water could have been collected in separate vessels. This feature, unknown in the Pallava examples, whether cave, monolithic or structural is found outside in the Chalukyan and Pandya areas and in the far off temples of Dieng plateau in Java (Indonesia). In the case of the Durga temple the *vārimārga* from the sanctum floor pierces through the thick base of the *āntarabhitti*, and extends over the floor of the *sāndhara* passage to enter again the base of the *bāhyabhitti* to re-emerge on the projected *pranāla* of much more sophisticated form and proportions from the top level of the *adhishṭhāna* mouldings. This feature would point to a date at the earliest, the later half of the 8th century. Among other deities it is only the *avyakta* Sivalinga that receives daily bath and frequently special *abhishēka* on important days. Curiously enough the plan of the Durga temple published as plate XI by Cousens shows a circular *lingapīṭha* (*āvuḍaiyār* in Tamil) at the rear of the *garbhagṛiha* and the *vārimārga* on its floor and in the *sāndhara* passage in dotted lines between the walls, but with the *pranāla* outside omitted from the drawing, possibly because it was on a lower plane or level at which the drawing measurements were taken. The *pīṭha* in such a combination of features would perhaps indicate a *linga* as the deity installed. We may note that it was called a 'Sivite' temple in 1866, when Taylor and Fergusson wrote. Percy Brown's drawing in plate XXXVI does not show any thing but a totally empty sanctum. Rajasekhara's drawing in his book *Early Chalukya Art at Aihole* shows only a circle (without spout) with an included rectangle inside, no *pranāla*.¹⁶ George Michell's drawing, published as a separate folder, as an accompaniment to his book *Early Western Chalukyan Temples*¹⁷ resembles exactly Rajasekhara's drawing which again does not solve the problem of the original dedication thus leaving it open for further investigation by scholars. It may be noted here that, atleast in the early Pallava temples, cave, monolithic or structural, the object of worship was a painting or painted stucco, or a wooden plaque with painted relief of the deity and even such a relief carved on the rear stone wall itself of the sanctum. Obviously such painted objects of worship

or deities appropriately painted (according to the prescribed *varnabheda* for different gods) in colours could not have been bathed in water and other materials. Even when iconic *mūrtis* of wood, stucco, or stone came to be installed in the centre of the sanctum in subsequent periods, such *achala dhruva* (or *mūla*) *bheras* could not have been bathed since according to the texts they are also to be painted in colours appropriate to each. The texts therefore prescribe provision of separate *Snapanabheras* of metal solely for *abhishēkam* ritual, even as the provision of *chala* (movable) *utsavabhēras* for precessional purposes is presented.

The southern texts on *Silpa* and *Āgama* (including Vaikhānasa and Pancharātra) prescribe that the top most *tala* or *uparītala* carrying the *grīva* of the *śikhara* must display on its four top corners, the respective *vāhanas* or *lāñchanas* round the base of *grīva*. A close examination of the dilapidated remains of the superstructure, in the oldest photographs under notice, appears to show a standing or sejant and forward looking *simha* or lion at the corner at this level, over the corner *nīḍa* of the *tala* below. This feature taken along with the fact that the earliest report reproduced at the outset refers to what would appear to be to a Mahishamardini slab relief depicting Durga fighting with Mahisha and also the fact that once there was a huge monolithic figure of a lion near the right entrance of the *sōpāna mārṅga* would tend to make one think that the temple was dedicated to Durga after all, since the lion is her *vāhana* (*Simhavāhini*) and Durga and Devi temples depict the lion or *simhalāñchana* on the top corners of the *uparītala* round the *grīva* base. But one should also remember that the texts prescribe and practice confirms that Vishnu temples (instead of Garuda of later periods) as also Jaina temples can have lions at the place indicated. The Mahishamardini slab broken into two and the lion sculpture in the round are to be seen in the old photograph taken from south-east leaning on the *uparīṭha* in the foreground. The lion as the *vāhana* of Durga might have stood in front of the temple on its own pedestal, even as Nandi does in front of a Siva temple. The therianthropomorphic form of Mahisha, with human body and buffalo head is after the Southern or Tamilnadu tradition and not like one finds in the Northern tradition and in Karnataka from Chalukyan times onwards in which the reverse is the case - Mahisha wholly theriomorphic (animal form) or with buffalo body and human head. The lion sculpture is reported to have been since removed to the Bangalore Museum. Such a conclusion is again confused by the occurrence of an inscription in one line in old characters on one of *in situ* stones of the *uparīṭha* base, near its southwest end reading 'Sri Jinālaya' meaning the 'Sacred Jaina temple.' One is not able to explain how such a specific label inscription, should have come to be there almost at ground level instead of at a place in eye-level, if at all it was to proclaim the nature of dedication of the temple. Did the *uparīṭha* or atleast its lower courses carry a Jaina temple and that too apsidal, we do not know. Did the temple become a Durga temple and subsequently a Siva temple we are not able to say for certain.

But one thing is clear from the photograph of the dilapidated superstructure. Whoever built the mound of rubble for a defence work, keeping what was left as the core did so round and over an already ruined superstructure, and could have put back some of the dislodged stones though not properly. Or the work of partial reconstruction might have been attempted by the earliest 'conservator' while clearing the entire top without much knowledge where the fallen stones should

go on the extant core. It was perhaps left to still later 'conservator' to do away with it and replace it with a *rekha prasada* superstructure as now extant.

The eleven *dēvakōṣṭhas* on the *bhadra* offsets alternating with the perforated windows in the *sahīlāntara* intervening of *bāhyabhitti* going round the sanctum and *antarāla* have *in situ* sculptures of Hindu deities in some of them extant besides loose sculptures that once belonged to the now empty niches - such as Varāha Vṛishabhārūḍa Śiva, Śiva Narasimha, Harihara, Viṣṇu on Garuḍa, all *in situ* and Bhairava, besides the Mahishamardini slab, would by themselves all point out to the dedication of the temple to a Hindu deity only. The possibility of these niche sculptures being of subsequent date instead of being coeval with the structure would call for examination and study, primarily in close companion with the pillar statuary of the front *maṇḍapa* which is integral with the structure. These and other sculptures are to be closely compared also with those in the Samgamesvara, Mallikarjuna and Virupaksha of Pattadakal and their contemporaries in the Aihole, Badami, Pattadakal, Mahakuta area.

The framing frontons of diverse type of the *dēvakōṣṭhas* with *śāla*, *pañjara*, *kūṭa*, *tōraṇa* and *udgama* tops all sophisticated examples of their kind, too point to a later date than given by many to the temple. The tall *dvāraśāla* entrance piercing the stone *prākāra* on the southeast evidently coeval with the extant temple, is a significant indicator of the date, particularly the inscription of Chalukya Vikramaditya II (A.D. 733-45). It carries an *uttarāṅga* with a *hāra* line of three *śālas* of equal size over the lintel, and the coping on top is crested by a *kūḍu* motif with Sūrya inset. It is more of the type of a *dvāra tōraṇa* than a *dvāra śāla*. The temple is therefore dated to the mid eighth century.

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20. KARNATAKA - ANDHRA: EARLY CHALUKYAN ARCHITECTURE: SOME ASPECTS

B. Rajendra Prasad

The Chalukyas of Badami were the greatest rulers who held sway over the Karnataka and Andhradesa from the later decades of 6th century to the middle of 8th century A.D. In art and architecture they made lasting contributions. The architectural trends during this period betray notable influences from the north Indian temple architecture and commingling of these in the indigenous temple architecture. Thus the new personality acquired due to the above factor exhibits a distinctive form to the temples of *Drāviḍa* style. The buildings of *Nāgara* style, exotic in nature, display shared architectural traditions of the north India.

In the Chalukyan empire the main art centres are located at Badami, Mahakuta, Aihole, Pattadakal, Nagral, Chikka Mahakuta, Sandur, B.N. Jalihal in Karnataka and Alampur, Kudaveli, Kadamarakalava, Mahanandi, Satyavolu and Panyam in Andhradesa. In the evolution of temple architecture either in the *Drāviḍa* or *Nāgara* traditions, the Karnataka and Andhra regions are of equal significance and for fuller understanding of the Chalukyan architectural tradition, these need to be studied in entirety. The following discussion is intended to highlight the shared architectural features, innovations and impact.

DRĀVIḌA STYLE

Most of the temples at Badami, Mahakuta and Aihole in the 7th century apart from the *maṇḍapa* type structures, display a small sized square sanctum followed by a large *maṇḍapa*. The porch is a variable feature. In contrast to this, the Taraka-Brahma temple at Alampur adopts in its plan a larger sanctum fronted by a smaller *maṇḍapa*. This reveals that the growing preference to the small sanctum fronted by a large *maṇḍapa* from the 3rd century A.D. in Andhra and Karnataka in contradiction to the Gupta and post-Gupta temple architectural tradition.

In the elevational aspects, the *adhīshṭhāna* with the *kapōta* as the terminal moulding came into vogue which became the norm in both the regions. This feature later influenced Andhra, Kerala and Chola architectural traditions.

A significant feature is the innovation made in the superstructure. In the evolution of *Drāviḍa* style in the Chalukyan region the *sukanāsa* was first adapted in the Taraka-Brahma temple at Alampur during the Vikramaditya's regnal period (655-6 - 681 A.D.). This was due mostly to the interaction of ideas between the *Nāgara* and *Drāviḍa* style architects. The *sukanāsa* in its form was more like *Valabhi* form and its parallel is best seen in the temples of Mahua in central India. The experimentation done at Alampur gained acceptance in the Karnataka Zone as well, as evidenced in the Parvati temple at Sandur (A.D. 670-680) and the Mallikarjuna and

Virupaksha temples at Pattadakal. The *sukanāsa* became a constant feature in the temples of Karnata and Western Andhra in the post-Chalukyan period.

The square *śikhara* was the most favoured form in the temples of Karnata and Andhra.

NĀGARA STYLE

From the early 7th century A.D. Aihole displays a great fascination towards the *Nāgara* style. The indigenous *maṇḍapa* type of temple common to the Andhra-Karnata was blended with the *Nāgara* temple architectural features. In this process columned masonry structure with the sanctum surrounded by a passage way on three sides and a columned hall in front with or without a porch became an arch type. This scheme is seen in the temples, Gaudargudi, Chikkigudi and Suryanarayana temples. While the bases do not acquire typical northern features, the shrine walls however display the niches with typical *udgama* pediments. The *ghaṭa pallava* type of pillar occasionally is encountered as in the Chikkigudi. The exterior walls possess large sized triple sectioned grilled windows and pilasters. The typical eave cornice is of *kapōta* type. Finely carved doorways with the Garuda on the *lalāṭa bimba* and the doorjambs with the *latāpatra*, lotus rhizome with *gaṇas*, the pilaster, the *vyāla* motif above the lintel show the influence of western and central Indian traditions.

Dvi-anga layout, the *triratha* spire showing the *venukosa*, the *madhya lata* and the *suratara*, the undifferentiated *skandha* and *pidhāna phalaka* and absence of *sukanāsa* are the features of the *śikhara* observed in the Suryanarayana, the Huchchimalligudi and the shrines at Mahakuta.

The Aihole tradition had greatly influenced the building activity at Alampur. Probably the initial group of architects and sculptors migrated from Aihole to embark upon the building programme initiated by Vikramaditya I at Alampur. The Kumara-Brahma, the oldest among the temples built at Alampur and other centres reflects a remarkable closeness in its plan, proportions and decorative motifs notably to the Chikkigudi at Aihole. What distinguishes the Kumara-Brahma from its forebears at Aihole are the new features like the *graha* lintel and the *ganga* and *yamuna* figures in the doorway, decorative motifs on the pillars and the *bāla pañjara* in the *suratara* division of the *śikhara*.

The other temples the Arka-Brahma, Vira-Brahma, and Bala-Brahma at Alampur, the Sivanandisvara temple at Kadamara Kalava and the Sangamesvara temple at Kudaveli display the progression in the evolution of *Nāgara* style in a consistent manner. Though shared tradition is evident with the Chikkigudi, the Gaudar Gudi, and Suryanarayana temple, Alampur guild showed great assertion and innovation in the ambit of *Nāgara* style. The temples of Vikramaditya's period display new features like the *antarāla* in the ground plan, the *ghaṭa pallava* pilaster, T shaped doorways, *vēdibandha-tulāpīṭha*, *udgama* crowned niches the *ghaṇṭamāla* inset with the *Vidyādhara* figures, the typical *kapotāli*, slopy roof, and the four storeyed *śikhara* with *sukanāsa*. The *śikhara*, in its *bālapañjara* detailing is influenced by the northern architectural tradition as seen at Naresar; this has no antecedents in the temples of Karnata. Thus Vikramaditya's regnal period contributed to the flowering of an art school at Alampur with strong central Indian

influences. Probably a group of architects might have migrated to Alampur from either Vidarbha or Central India.

The Svarga-Brahma temple at Alampur built during the regnal period of Vinayaditya (681-696) reveals a distinct individuality in its design. The *bhadra gavākshas* on all the sides coaxial to the *garbhagriha*, the *vedibandha* and *tulāpīṭha mithuna* and divinities on the wall, the *ghanṭamāla*, the *śikhara* possessing *bālapanjara* in the *suratara*, *bālapanjara* at the roof of *madhyalātā*, well stratified *khaṇḍas* interlaced with the *chandraśālas*, well separated *skandha* and *pidhāna phalaka*, bold *sukanāsa* and finally *ākāśa linga*, *ghaṭa pallava* columns, T shaped doorways are the characteristic features. Thus at this stage of development Alampur has no analogies at Aihole, or at Mahakuta. While this architectural design with a wealth of decorative motifs were presented in mutations in the succeeding temples like the Garuda-Brahma, Visva-Brahma and Padma-Brahma in an authoritative manner at Alampur during the regnal periods of Vijayaditya and Vikramaditya, the evolutions of temple architecture in *Nāgara* style at Aihole reveals a continuity in the base, wall pattern, the *śikhara* and the decoration motifs of Aihole tradition. Occasional use of *tulapīṭha* and differentiation of the *skanda-pidhānaphalaka* in the Tarappa-gudi at Aihole are noticed. Adherence to local conventions formulated in the Pulakesi and Vikramaditya regnal period was the notable feature in later part of the 7th century A.D. temples at Aihole and Mahakuta. Predilection to the *śikharas* of stepped variety was also notable. The main thrust of architectural activity at Pattadakal in the 8th century A.D. was centred around the *Drāviḍa* temple form. The Papanatha, Galaganatha and the Jambulinga temples are in *Nāgara* style. The Papanatha temple at Pattadakal adopts the *bhadragavāksha* element on the three sides as in the Svarga-Brahma temple at Alampur. However the influence of Alampur school in the design and its ground plan like the *bhadragavākshas*, *tulapīṭha*, wall punctuated with the *khattakas*, the *ghanṭamāla* and the *śikhara* are best exemplified in the Galaganatha temple. This underlines the fact that the architects of Alampur moved to Pattadakal to work upon the Galaganatha temple. Does this indicate the cessation of temple building activity at Alampur as some scholars suggest. Evidence at Alampur and Satyavolu points out the architectural activity went on un-interrupted. We may also point out here that while the architectural activity was in progress at Alampur in the earlier reigns, the buildings at Kadamarakalava, the Sangamesvara temple at Kudaveli, the Mahanandisvara temple at Mahanandi, the Panikesvara temple at Panyam and the Ramalingesvara and Bhimalingesvara temple at Satyavolu were created by a section of the architects drawn from Alampur as the stylistic aspects suggest. The point worthy of note is that the Galaganatha temple, stylistically is analogous to the Garuda-Brahma and Visva-Brahma temples at Alampur. The Garuda-Brahma and Visva-Brahma are closely related to each other in all aspects. The sculptural style approaches the style of Papanatha and the Virupaksha temples at Pattadakal. Hence the Padma-Brahma, an unfinished structure at Alampur has to be assigned to Vikramaditya's period for Kirttivarman's regnal period witnessed the collapse of Chalukyan empire.

In the aspects of stylistic evolution the art schools of Aihole and Alampur played a distinguished role in innovating and disseminating the new architectural designs and art motifs in both the temple forms of *Nāgara* and *Drāviḍa* styles of Karnata and Andhradesa.

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21. KARNATAKA AND KALINGA (ORISSA) - TEMPLE ARCHITECTURAL LANDSCAPES

K.V. Soundara Rajan

I. INTRODUCTION

Karnataka and ancient Kalinga (modern Orissa) have been zones outstanding for their rich temple-building enterprises and of varied temple forms. Owing to the geographical differences of these two zones and their distinctive geopolitical compulsions, their styles had also differed considerably, despite several common bonds that were the products of traditional Indian matrices of temple formulations of Pan-Indian character. The imperial political impacts in the early historical times, as during the times of Pulakesi II of the Badami Chalukya dynasty when the whirlwind campaigns of that king saw him in Kalinga scoring tactical victories, and the almost coeval onslaughts of Harshavardhana of Kanauj in Madhyadesa and of Sasanka of Gauda (Bengal), had seen Kalinga surviving all these and making seeming cultural capital out of them; and from the 7th century A.D. onwards, had been having a continuous record of temple-building activities which had brought again another ambitious emperor in war array only in the Vijayanagara period under Krishnadevaraya, at which time the temple enterprises of Kalinga had already declined, in the 15th-16th centuries, and almost ground to a halt. The prodigious capacity for intricate surface ornamentation of the Kalinga craftsmen had been already reflected in a like metier in the Hoysala temple craft and art in Karnataka. The earlier centuries in Karnataka had been the distinctive productive architecture and art in the interactions with the Pallavas, Gangas and the Rashtrakutas, and had crystallised the massive art heritage of the Karnataka artisans and architects which had gone into history. The Later Chalukyas, Yadavas, Hoysalas, Kakatiyas and Gujarat Chalukyas had filled the art annals of mediaeval times. All this had made Karnataka the meeting ground of two major styles of traditional temple building, in addition to the virile though low key indigenous presentations of tiered superstructural forms which fill the Kannada and Konkana coast, besides the entire Krishna valley stretch extending upto the doors of Kalinga. This was fortuitously stimulated by the collateral Eastern Chalukya dynasty at Vengi in Andhradesa founded by the couterine brother of Pulakesi II, and developed myriads of formal presentations which had filled the distinctive art-historical stages from 600-975; then upto 1300; and later from 1340-1565 A.D. These witness the archetypal manifestations of the upper Indian *Rēkha* or curvilinear tower type, the storeyed *Vīmāna* type and the *Phamsana* or *Piḍa* or tiered indigenous type in the best part of the lower Deccan and the contemporary forms of *Rēkha*, *Piḍa* and *Khākhara* types in Kalinga. Both of them operated on a soft stone medium of sandstone or chloritic schist or Khondalites, for which rich sources of raw material were found in Karnataka and Kalinga. As between Karnataka and Andhradesa, these a visual dichotomy of the *Rēkha* and the *Vīmāna* forms respectively, though the junction zones display interactions and dual usages. Kalinga also sports a regional diversification in Utkala (north Orissa), Tosala or Kongada (middle Orissa) and Kalinga, so called (southern Orissa) in preferred concentrations of its three types.

II. THE ARCHETYPES

Karnataka architecture is a compendium of many stylistic trends. It could be truly held that it was the meeting zone of the *Rēkha* and *Vimāna* categories of temple models and in each changes were effected in plan, elevation, pillar and pilaster forms and art-motifs like *sukanasa* fronton, *tōraṇa* forms, pediments on the wall niches door-frames of the sanctum and ceiling designs. It is interesting that before the period of the baroque Hoysala and Later Chalukya (of Kalyana) times, from c. 1000-1300 A.D., when spectacular ceiling patterns were in vogue profusely, the adoption of the flat roof for the *navaranga*, had been seen, as in the Ganga, Nolamba or Rashtrakuta temples, besides those of the Badami Chalukyas themselves. They showed conservative trends and a general slow pace of development, while for instance, in the vigorous stylistic movements of lower Drāviḍa-desa, as in Tamil-nadu, there was not only a unitary growth, changes and accelerated pace of expansion from stage to stage. The multiple-*milieu* spectrum of Karnataka, however, had to show progress in several distinctive varieties of temples, broadly classifiable into *Rēkha*, *Vimāna*, and indigenous *Phamsana* or tiered type, and there was constant interaction among them. The Badami Chalukya and the Kadamba-Alupa-Santara sub-schools appear to have a preferential use of the slopy-roofed pattern with a raised clerestory for the axial nave. The later Kadambas also had shown a like trend. These produce certain sub-regional formal alignments which should be attributed to local stamina and inflexions - perhaps drawn out of residential models. Rectangular forms with slopy roof cornices and a central architrave and clerestory within the temple producing a raised roof for the central part and tiered superstructures with *kutina śikhara* top or *āmalakas* were another form. *Rēkha* temples also shared the slopy roofed side aisles of the interior, but were able to provide *ghana-dvāra* projections on the cardinal points of the outer wall supported on a *vēdi*-pillar scheme. These *ghana-dvāras* were the false-door transformations of the earlier *sarvatōbhadra* scheme of four cardinal doors for the sanctum and large door-like window openings on the outer walls. This was particularly preferred for Siva temples explicating the Mahesa cult. The tiered superstructural form of temple - not unlike the Maitraka temples of Saurashtra zone of Gujarat - became prolific especially in interior tracts due to their easy and less costly construction for less well endowed parts of the empire, and became the indigenous archetype, notwithstanding their having some typical art-forms like the door *śākhas*, wall niches and plinth schemes in tune with the main-stream. It is this tiered and closed *maṇḍapa* type that we find taking the status of one of the main forms of temples in Kalinga and called there the *piḍa deul*. But it developed ultimately into the *kanti* and *potala* bound recessed *Jagamohana* front *maṇḍapa* in the developed Kalinga temple from the 10th century. Kalinga freely absorbed from Madhya-desa, Deccan and the Lower South to develop its *Rēkha*, *Piḍa* and *Khākhara* types of temples intended for main deity, its consort and the Saptamatras worship - as a special extension of the Shakta cult developments. In Karnataka, however, the *Rēkha*, *Vimāna* and *Phamsana* or tiered types were not for certain categories of divinities, as became the pattern in Kalinga where the *Rēkha* was for male divinities and the *Bhadra* or *Piḍa* were for female consorts and the *Khākhara* was for Saptamatras or any one of them like Varahi or Chamunda and circular temple layout was for the Chaunsat-yoginis. In Karnataka, the two major forms of *Rēkha* and the *Vimāna* were always used

for the cult nexus pattern of the main and the ancillary divinities like the *parivāra devatā*, in both the cases, while similarly the tiered tower type is also used for unitary temples of any divinity. These hold good also for Saiva, Vaishnava and other cult denominations.

III. SIMILARITIES IN STYLE AND FORM

The similarities between Karnataka and Kalinga temple layout models may thus be indicated, as found practised, as: (1) No *jagati* platform for temples is seen in both till the beginning of the 11th century A.D. when Panchayatana mode is seen emerging in Kalinga over a unified floor area and later Chalukya temples of Kalyana in Karnataka are seen using *jagati* terrace for temples optionally and later consolidate this usage; (2) Karttikeya-Ganesa-Shakti syndrome is common to both though in the Kalinga temples throughout they occupy the three main niches in the cardinal faces of the wall. Ganesa-Durga combination is also the inherent practice in lower Southern India in both Saiva and Vaikhanasa Vaishnava usages, and Karnataka claims the practice of the Vaikhanasa Vaishnava mode over the Pancharatra in its temples well into the mediaeval times, and the shrines for these divinities are arranged along the inner wall niches of the *navaranga maṇḍapa*; (3) *Piḍa* or *Phamsana* or tiered towered forms of temples are common to both regions, despite the stylistic distinctions; (4) The rectangular form of temple with slopy side roofs and clerestory is common to both regions, though the cult inflections are different.

IV. DIFFERENCES IN STYLE AND FORM

The distinctions between these two regional styles can be categorised as: (1) While Karnataka is essentially a mixed and interacting stylistic zone in temple formulations, Kalinga displays a relatively pure and well typed unitary trends in the development and devolution of temple forms where simultaneously and consistently the three forms *Rēkha*, *Khākhara* and *Piḍa* are used, until in the 10th-11th centuries A.D. there is a fusion of the *Rēkha* and the *Piḍa* types into the unified layout, and *Khākhara* also virtually declined in cult usage thereafter, due to the divergence of the Matr-Yogini cult from the mainstream and its sequestration into the interior tracts of the zone; (2) Use of *śukanāsa* is ubiquitous and prominent in Karnataka, after the earliest stage, both for the *Rēkha* and the *Vīmāna* types, but not in the tiered tower type, while the reverse is the case in Kalinga where the incipient *śukanāsa* (called the 'Bho' there) is very suffused in the *rāhapāga* of the *gaṇḍi* (*śikhara*) and is found throughout so, while the *jagamohana* secondary tower of the front *maṇḍapa* develops the *mahānāsikas* on the cardinal four sides on the *potala* in more than one level, consistent with the development of the single or the double or treble *potals* in the period between 11th and 13th centuries. A.D.; (3) While the *prākāra* is not seen as an integral part of the Chalukyan usages in Karnataka except in the Rashtrakuta stage optionally, Kalinga temples opt for a low *prākāra bandha* throughout their developmental stages and introduce either a *dvāra-tōraṇa* or *maṇḍapa* variously in the earlier and later stages, thereby absorbing a lower Southern Indian *Vīmāna* trait, in the same way as it absorbed the rectangular form of temple in three different styles within its range of *Khākhara* temple forms for Shaktā

worship, variously normal designated as the *Valabhi*, *Kosala* and the *Drāviḍa* forms in the texts wherein the last-mentioned is to refer to the lower Southern Indian type of *Śāla śikhara* temple; (5) Separate Shakta-Yogini trend is seen only in Kalinga and is not seen in Karnataka. It is however found in Madhyadesa at a number of places; (6) Kalinga is essentially endogamous in its stylistic spread while Karnataka flaunts all trends which are incoming at various stages of time, from upper Deccan, Western India and lower South and gets considerably hybridised from the 10th century onwards; (7) Political changes in Kalinga as of Sailodbhava, Bhauma-Kara, Somavamsi and Eastern Ganga seem to coincide with and herald cult changes also, in succession, as of the Pasupata, Shakta-Yogini, Agamic Saiva and Vaishnava trends and temple models, whereas in Karnataka all the cult trends of the early period evolve and continue, getting also metamorphosed gradually through impacts with the diffusing trends into the region, as of early Vaishnava and Pasupata-Mahesvara, Agamic Saiva and later of the Vira Saiva, producing successive overlaps in these cults; (8) Early Jainism disappears in Kalinga after a glorious period between 3rd-2nd century B.C. to the early historic times, giving place for a while to Buddhism and overtakes that also from the 7th century; whereas in Karnataka, Jainism becomes a running mate of Hinduism in cult and architectural formulations of a common pool, as a viable art form right upto the mediaeval times, and in all the basic styles of temple construction; (9) Apsidal forms are not seen in Kalinga (except in the earliest pre-Christian stage) at all, while in Karnataka, they continue from the early Buddhist into the early Hindu upto the 9th century A.D. and then virtually disappear almost all over India. Its most profuse use for Hinduism was in Pallava zone of Tondaimandalam where it reigned as the most preferred temple model from 7th century to almost the 12th century A.D.; (10) Kalinga structural techniques closely hugged the astylar corbelling method which as a sequelled to a paucity of a viable pillar 'order' and of the absence virtually of the *Vitana* varieties or even application, whereas a steady progression of both an established pillar 'order' and of a prodigious variety of *Samatāla*, *Nābhicchanda* and *Kshipta* categories of *Vitana* are sported in Karnataka in the early mediaeval Hoysala and Kalyani Chalukya stages; (11) While windows of either grilled or pillar-flanked and large sizes form a part of the *Mukha-śālas* of the Kalinga temples which integrate into the *Jagamōhanas*, there is no *Vēdi-Kakshāsana*-dwarf normal pillar scheme in that region, whereas in Karnataka, early temples show mostly small *gavāksha* windows which become slightly larger in the Nolamba-Rashtrakuta stages, and interacting with the Upper Indian vogues, become the totally grilled side walls of the Hoysala stage, but revert to the windowless stage in the Vijayanagara-Naik times; (12) *Bhūmija* temple interaction is seen in the Yadava impacts with the Hoysalas in Karnataka, while in Kalinga, despite the presence of the later Kalachuri art of Dakshina Kosala in close propinquity, it is the pure *Rākha* style and the *Khākhara* alone that continue throughout; (13) While separate texts spell out of typical Kalinga school of architecture developing in that region, in Karnataka the usages are always embodied in a multiplicity of differing textual expositions, not comprehensively typical of the basic regional format, but has to be eked out by discriminating study.

In the sequel, we find that, by its geographical position, Karnataka was in a position to have a ring-side seat of all the mainland transformations taking place on the architectural scene, and

innovate a variety of features to integrate even at the risk of hybridisation the chief styles of the *Rākha* and the *Vamāna* order, diffusing from its north and south - a situation that does not affect its indigenous tiered towered type which is continuing to make common cause with like elements in the coastal region, as seen in the later Kadamba architectural style, and convincingly shows the fact that hieratic architecture is liable to changes and diversifications, but indigenous styles without hieratic traditions are free to underscore their consistency and stamina and basic nexus as far a field as Kutch in Gujarat. Kalinga, on the other hand, by its secluded but yet prestigious art ancestry in the pre-Christian centuries and its own maritime resourcefulness, had drawn from the very early matrix of architecture, as detailed in texts, like Vishnudharmottara, and had absorbed temple models of the *Rākha* and the *Valabhi*, *Drāviḍa* and *Kosala* types of the *Khākhara* rectangular form and integrated them with its own indigenous *Piḍa* type of tiered structure (also called *Bhadra* in its texts) and planned out its own transcreated modulations of the temples, and ultimately fused the *Rākha* and the *Piḍa* into one combined axial format that we find from the 11th century A.D. Its great capacity for surface ornamentation and simultaneously produced art *metier* which, as it unfolded itself, became irresistibly charming in its modulation of sculpture and the classic range of its themes and romantic perspectives of its *ālasakanyas* and *mithunas* and bade fair to become the most provocative statement of the Eastern Indian art. Karnataka in the Deccan, striding the Southern Indian scene with intrepid warrior kings like Mangalesa, Pulakesi II and Vikramaditya, not to mention later mediaeval patrons like Vishnuvardhana Hoysala and Somesvara Ahavamalla, and the larger-than-life kings of the Vijayanagara dynasty like Krishnadevaraya, had fully vindicated its riparian as well as maritime ecology by a spectrum of creations over a millennium from the 6th century A.D. Art historians have a duty to inter-relate such masterly exponents of temple building as those of Karnataka and Kalinga, so that the inherent and innovative ethos of these could be fully appraised.

22. KALLESVARA TEMPLE AT ARALUGUPPE - A NOLAMBA MONUMENT

M.S. Krishna Murthy

About 20 kms. east of Tiptur on Bangalore - Arasikere Railway line is the village Araluguppe, containing beautiful monuments of Hoysala and earlier periods of great artistic interest. The early group of temples here consists of five shrines called Panchaligesvara of which the Kallesvara is the biggest and also architecturally well conceived.

Built facing east, the Kallesvara temple, in plan, consists of a *garbhagriha* (about 3x3 mtrs.), an equally large *ardhamandapa* without pillars and a *navaranga* (about 5x5 mtrs.) with four pillars and a window on each of the side walls. The *navaranga* has a doorway towards the east in front of which is an effigy of a seated bull. On the eastern side of the temple are structural additions made during later period. The exterior of the temple is simple and yet elegant (Pl. 1). It has a *pādabandha adhiṣṭhāna* with *upāna*, *jagati*, *kumuda*, *kaṇṭha* and *prati* mouldings, without any decorative work. The brick wall consists of closely spaced *brahmakānta* pilasters, which are narrow and thin with their upper parts having all the details of a Dravidian pillar. Perforated windows (*jālavātāyanas*) (Pl. 3) are provided on the *bhadra* part of the *navaranga*. The *kapōta* has unfinished *kūḍus*. The parapet of brick and mortar is of a recent period. The tower above the sanctum is built in seven tiers, in *phāmsanā* variety (*Kadamba-nāgara* type) with a *brahmachanda śikhara* above. There is also a *sukanāsa* on the eastern face of the tower.

The interior of the temple is also equally simple. But there are certain parts which are of great artistic merit like the doorframes, perforated windows, pillars and the sculptures in the central panel of the *navaranga* ceiling where Nataraja, surrounded by Ashtadikpalakas is represented. This lovely sculptural frame represented here with utmost care and precision has been considered as the best amongst its class in the whole of Karnataka. So also the doorframes and the perforated windows are known for their artistic beauty. M.H. Krishna who first published a report on this temple has placed this to the Pallava period i.e., to about 9th century A.D.¹ M. Seshadri, who in a note, identified the Nataraja sculpture of the ceiling with *Sandhya Tandava*, has stated that the temple belongs to the Ganga period i.e., to the early part of the second half of 10th century A.D.,² on the basis of a few Ganga inscriptions, not connected in any way with the temple, found nearby.

The dates given by the above mentioned scholars are probable and appear to be tenable. Yet a closer examination of the contemporary historical events, architectural and sculptural details of the temple would, however, help us to ascribe a more precise date, authorship and also the stylistic traits of this important temple. Hence an attempt is made here to find out the same.

The temple architecture of this period in the southern parts of Karnataka was promoted by two important royal dynasties of the area viz., the Western Gangas of Talkad and the Nolambas



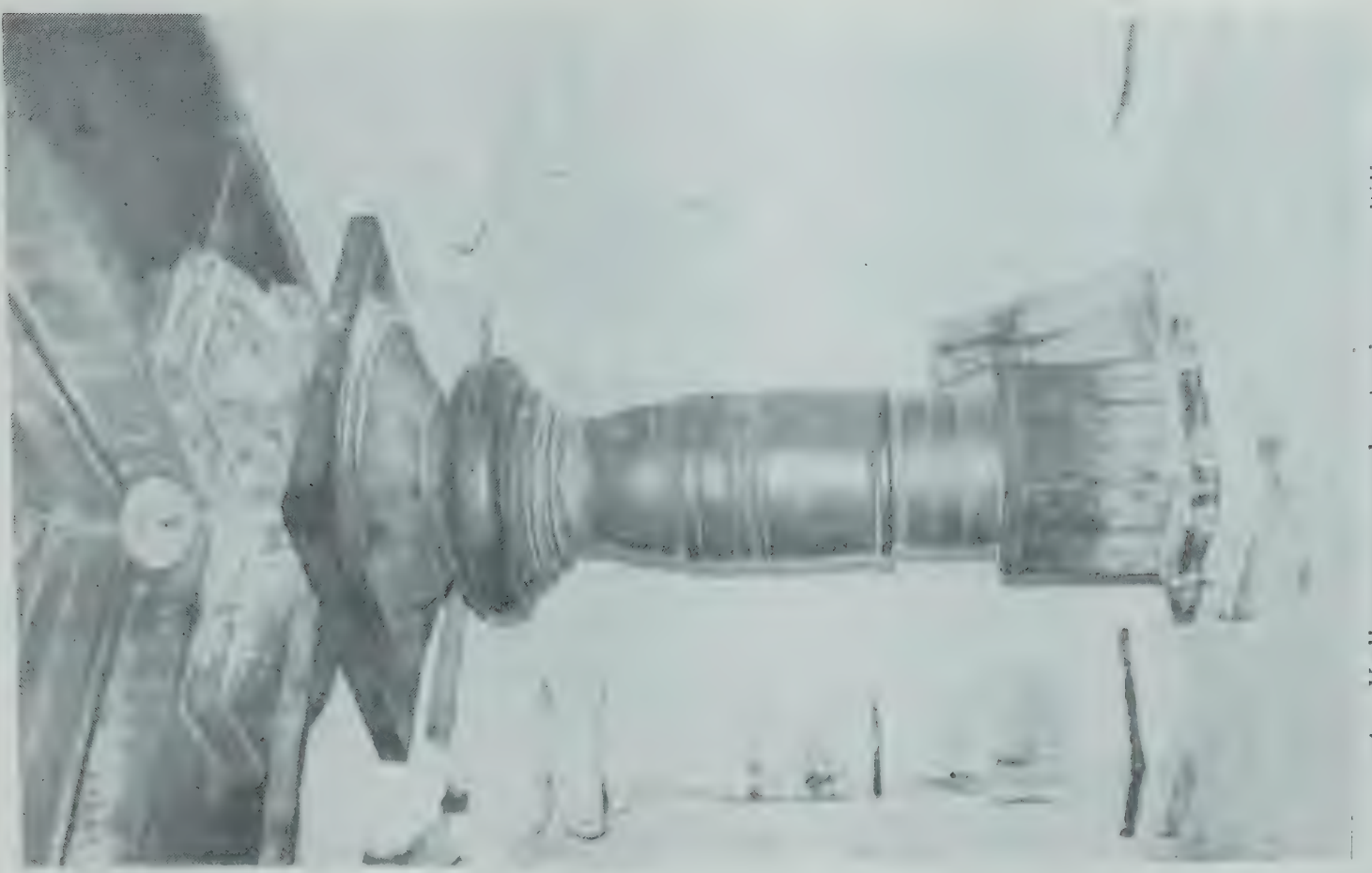
1. Kallesvara temple, Araluguppe, General view



2. Kallesvara temple, Araluguppe, Nataraja



3. Kallesvara temple, Araluguppe, Perforated window



4. Kallesvara temple, Araluguppe, Pillar

of Nolambavadi. Being the political overlords of the region the kings of these two dynasties promoted the construction of temples and carving of sculptures as acts of piety throughout their kingdom. The Ganga style of architecture, basically Dravidian, with their uninspiring structures, has made no significant mark in the history of Karnataka architecture. So also their sculptural art exhibits more archaic traits and simplicity of execution. Because of geographical remoteness the Chalukya or Rashtrakuta art traditions played lesser role in influencing the art of the Gangas. Hence the Ganga art remained secluded from the main stream of development of Karnataka art. But the contemporary Nolamba art did not suffer from this drawback. The Nolamba territory wedged between the major powers like Chalukya/Rashtrakuta and Pallava/Chola territories was constantly exposed to cultural developments of its neighbours. Hence the Nolamba art assimilating all the cultural developments of its neighbours vigorously blossomed to become a more prodigal and lavish style of art in Karnataka, than the Ganga art.

The influence of the imperial Chalukya and Rashtrakuta styles of art on the Nolamba art is best seen in the treatment of the pillars, perforated windows and doorways of the Nolamba temples. So also the sculptural exuberance of both Karnataka and Tamil traditions are delineated in a very refined manner in the Nolamba art.

In the light of the above facts if we closely examine the various parts of the Araluguppe temple, one would be able to find its strong affinity with the contemporary Nolamba monuments than any of the existing Ganga temples. Hence an attempt is made hereunder to illustrate the same and also to fix the date and style of the above temple.

Now coming to the study of the different parts of the Kallesvara temple first and the foremost is the order of the pillars. Each pillar of the *navaranga* (Pl. 4) has a neatly carved and moulded pedestal, with *kūḍus* on mouldings; a cubical base; cylindrical shaft with variety of mouldings like cable, flat, concave, convex etc. of which central bell-shaped form dominates the shaft. The upper part of the shaft is narrowed like a neck above which is the wheel moulding or the cushion capital highly smooth and polished. Above the capital is a broad *palagai* abacus and above, the corbel brackets. The pilasters (engaged pillars) of the temple are of two types. The first is a variant of the one described above with a little difference in the lower part of the shaft, wherein it is many-sided. The second type has a square shaft, and indented central part and also the bell moulding is square.

The order (of pillar) described above occurs in the early period of Nolamba architecture and later forms are quite different and more ornate. The earliest dated Nolamba temple, the Mahendresvara at Baragur built in Saka. 800 (878 A.D.) by King Mahendra I (870-97 A.D.) consists of similar types of pillars and pilasters as found in Araluguppe temple. Also the Mallesvara and Henjeru Siddesvara temples at Hemavati possess similar pillars. Hence, the Araluguppe temple must be very near in date to the Mahendresvara temple at Baragur. Next the design of the *jālandras* or perforated windows found in the *navaranga* wall (Pl. 3) at once suggest the Nolamba tradition. The *jālandras* of the Nolamba temples are unique in their subject matter and workmanship. Borrowed from the Chalukyan style, the Nolambas perfected this form in



5. Kallesvara temple, Araluguppe, Siva and Parvati



6. Kallesvara temple, Araluguppe, Nandi

their temples. The subject matter of these windows are either divine or *mithuna* sculptures or a natural phenomenon like beautifully yet vigorously grown meandering creeper scrolls inside the cusps of which are found varieties of divine human, animal and floral forms, entire theme set inside a simple frame or an architectural niche. Of these themes particular mention may be made of the *jālandras* of creeper scrolls which is typical of the Nolamba style. Exact replicas of the *jālandras* of Kallesvara temple are found at Baragur, Hemavati, Nandi and Avani.

The doorway of the Araluguppe temple is another work of high artistic skill and imagination. It consists of an architectural frame work of two pilasters supporting a canopy above. Flanking the pilasters are found vertical bands of various geometric and non-geometric patterns, undulating creeper scrolls etc. The *lalāṭabimba* consists of a Gajalakshmi panel above which is *bhūtamāla* or a row of *bhūtas* or *gaṇas* represented as supporting the *kapōta* above. The *kapōta* has two nicely carved *kūḍus* and delicately and crisply carved patch of floral designs in between them. The bottom of the door frame at either sides has *dvārapālaka* sculptures.

This doorway with the above features in no way looks different from the Nolamba doorways. Because it is carved in the manner typical of the Nolamba style. Exactly similar doorways can be illustrated from Baragur, Hemavati etc.

It is a fact to be noted here that the Nolamba craftsmen to carve the various parts described above, viz., the pillars, perforated windows, and doorways chose a particular variety of stone, i.e., dolerite which is fine grained and greenish/blackish in colour, while other parts of the temple were constructed in granite. In the Kallesvara temple also the same material is being used to carve these parts of the temple.

The sculptures found in the temple are the Ashtadikpalakas surrounding Tandava (Pl. 2) in the ceiling of *navaranga*,³ the effigy of Bull in front of the *navaranga* and the sculpture of seated Siva and Parvati. These sculptures have astonishing similarity with their Nolamba counterparts. Two panels of these *Dikpālakas* from temple ceilings at Hemavati, now preserved in the Government Museum at Madras and the site museum at Hemavati are next only to Araluguppe panel in beauty, delicacy and quality of workmanship.

Similarly the effigy of Bull (Pl. 6) has very close parallels at Hemavati where the best specimens of Nolamba Nandis are found. The sculpture of Siva and Parvati (Pl. 5) show remarkable delicacy of Nolamba sculptures. Particularly interesting is the coiffure of Parvati which remind us of similar coiffure of the same goddess in the Siva-Parvati sculpture from Hemavati now preserved in the Governemnt Museum, Madras.

In the architectural treatment also the temple is similar to the Nolamba idiom (Pl. 1). All the Nolamba temples have similar plan. The walls are similar to Doddesvara temple at Hemavati, a reknowned Nolamba monument. The tower of the Araluguppe temple is exactly similar to the tower of the Henjenu Siddesvara and Mallikarjuna temples at Hemavati.

Thus in every aspect the Kallesvara temple at Araluguppe possesses all the typical characteristic features of the Nolamba school of art. Thus the temple may be said to have been constructed under the supervision of the Nolamba artists in the Nolamba style.

Now coming to the historical facts it is to be decided, whether this area was ever under the control of the Nolambas. A study of the political events that took place at the end of the 9th and the beginning of the 10th centuries A.D., however, prove that the Nolambas exercised their political power over this tract of land and beyond (i.e. Asandhinadu) in the west. The Nolamba king Ayyapadeva I, son of Mahendra I, had camped with his force at Kanikatte while he was on his military campaign against Asandhinadu,⁴ and a chief named Nolamba Mahadeva was ruling Asandhinadu in 900 A.D.⁵ The Nolamba occupation of the western parts of Tumkur district is further strengthened by the existence of a town near Araluguppe, viz., Nonavinakere or Nonambanakere. Added to this at Nonavinakere there is a temple called Nonambesvara with similar architectural features as those of Araluguppe temple.

Therefore the architectural features, sculptural similarities and historical facts make us to consider that the Kallesvara temple at Araluguppe must be one of the creations of the Nolamba artists built under the patronage of king Ayyapadeva I, when the latter had conquered that area around 900 A.D. The nearness of date with the Mahendresvara temple built in 878 A.D. by Ayyapadeva's father Mahendra I, with which this Kallesvara temple has close architectural affinity corroborates this fact.

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23. SOME ASPECTS OF ART AND ARCHITECTURE OF BALLIGAVE: KALYANA CHALUKYA PHASE

H.R. Raghunath Bhat

Balligave in Talagunda hobli, Shikaripur Taluk of Shimoga District along with Banavasi in the adjacent District of Uttara Kannada represents the bed-rock of Karnataka culture. Situated in a strategic position, Balligave has the impact of rule of almost all the major dynasties of Karnataka. Various faiths and religions with special reference to Saivism flourished here. It was in the mainstream of socio-economic activities of early medieval period. All these have left their imprint on the cultural heritage of Balligave region, as exemplified by a variety of epigraphs, monuments and sculptures. The region has been an important art-zone outstanding for temple building and image making enterprises in Kalyana Chalukyan period.

Though Balligave evokes a cluster of associations and images to different persons differently, to the art historians it means a nursery of Kalyana Chalukyan temple architecture as well as sculptural art. Early medieval Balligave witnessed an outburst of art activities in tune with socio-religious and economic conditions. Inspired by their religious faiths and practices, several sections of the society vied with one another in the construction of temples, installation of the images and also in giving *dānas* and *dattis* to them.

There were about fortyfive temples at the capital city of Balligave. Of them thirty are Saiva monuments, seven are Jaina, three are Vaishnava, two are Sakta, two are Bauddha and one is Aditya. There were five *maṭhas*, seven *Brahmapuris* and three *agrahāras*. The remnants of the fort along with such place-names like Suttukote, Kotekere indicate the military architecture of Balligave. Of the aquatic constructions, Kamalasarovara, Amritasarovara, Kotekere, Ranikola, Sitahonda, Onakehonda may be seen even today. Examples for secular or civil architecture in the form of palaces and palatial structures are not survived. However the contemporary epigraphs give us a graphic description of the *rājaviḍhis*, *kēris*, *puras* like Virakesavapura, Govindapura, Deviyapura. There are about one hundred and thirtyfive inscriptions so far discovered at this *anādipaṭṭaṇa* or *paṭṭanagaḷatavarumane* (mother of cities); majority of the inscriptions are ascribable to the Kalyana Chalukya period. A close examination of all these monuments, sculptures along with the epigraphs reveals some interesting aspects of art and architecture of Balligave, with special reference to the Kalyana Chalukya phase. This review is related to only temple architecture and sculpture and not to secular military and aquatic architecture of Balligave.

A. 1. In the midst of large number of Saiva temples, temples of other religious affiliations coexisted at Balligave.

2. Majority of Saiva temples have interesting names like Mulasthana Nandikesvara, Kalidevesvara, Siddhesvara, Jagadekamallesvara, Bherundesvara, Gavaresvara, Yogesvara, Kedaresvara, Manjesvara, Jogesvara, Lokesvara, Nilakanthesvara, Telligesvara, Gundesvara,

Ammesvara, Agnesvara, Anantesvara - some of them are after the names of the persons, communities and other traditions of the locality.

3. As several sections of the society like kings, queens, princes, ministers, generals, governors, merchants, artists, *Gavares*, *Telligas* took part in the temple building activity, which was meant for acquiring religious merit, we find, of course within the frame work of Kalyana Chalukya style, gradations of differences in quality of architecture and sculpture, donations given to them and other details. A comparison of Kedaresvara temple, a major town-temple which received the maximum attention by the artists, donations by several persons in different periods, with minor temples like Nilakanthesvara or Kalika substantiates this point.

4. A systematic study of all temples and sculptures, at Balligave suggests that there has been a commingling of art traditions as evidenced by several art idioms, motifs and designs. In addition to the *trikūṭāchala śikhara*s of the Kedaresvara temple, some of the miniature representations of the Nāgara, Drāviḍa and Vēsara may be seen depicted at Balligave.

5. All the temples at Balligave are of *nirandhāra* variety (i.e. without the *garbhagṛiha*'s *pradakṣiṇapatha* inside the temple) and all *ĉkakūṭāchala* temples except the Kedaresvara, Tripurantaka and the Nakharesvara so far as the existing monuments are concerned.

6. Except Tripurantaka, all the temples have no raised *jagati*; on plan they are of *chaturasra* type, with five moulded *adhishṭhāna*.

7. In the treatment of wall we notice two types: plane - offsetted with horizontal bands of four petalled flower designs and offsetted with fine *dēvakoshṭha* at proper intervals as may be seen in the Nakharesvara and Kedaresvara respectively.

8. All the temples have open pillared *maṇḍapa* with a number of lathe-turned pillars (order), plain *kakṣhāsana* inside the *navaranga* whereas its exterior is carved with turretted pilasters, scroll works and also miniature reliefs of socio-cultural significance as may be noticed in the Kedaresvara and Tripurantaka.

9. The central *vitāna* of the *navaranga* and that of the *antarāla* and *garbhagṛiha* are squarish and rise in diminishing squares alternated by lozenge-shaped squares with some embellishments like lotus and *kīrtimukhas*; the capping stone is adorned with multipetalled *padma* design.

10. Nandi type of beautifully carved doorway of five *śākhas* with *pārśva jālandhras* and exquisitely chiselled architrave on the top depicting Brahma, Mahesvara and Vishnu along with their *parivāra* constitutes yet another feature; designed *bhūvangama* (threshold) with artistically carved *chandraśīla* (moonstone) may be seen in Kedaresvara and Tripurantaka.

11. Balligave - *jālandhras* are of unique variety depicting the Naga-Nagini *bandha*, miniature dancing figures, drummers within the volutes. These are some of the excellently carved *jālandhras* of the Kalyana Chalukya school.

12. *Navarangas* of the major temples of Balligave have a series of *dēvakoshṭhas* or turretted niches flanking the *antarāla* doorway and also on the side walls.

B. Sculptural art of the Kalyana Chalukya phase as noticed at Balligave has to be dealt with equal importance as it represents a vital factor in determining the style, religious affiliation or initial dedication of the temple. The head-pieces of the inscribed slabs, sculptural art on the *viragals*, *mahāsati-kals* as well as *nishidiges* should also be studied.

1. There are noticeable differences in the workmanship and technique of the sculptural art of the elite and the rural sections. Not all temple sculptures are exquisite and elegantly sculptured.

2. We can easily notice change in both mode and medium on the one hand and theme and volume on the other in the Kalyana Chalukyan school of sculptural art. A new tradition of sculptural art began to blossom in the hands of such great artists as Dasoja of Balligave and his son Chavana who later migrated to Belur along with Shantala, the chief queen of Hoysala Vishnuvardhana. (Recently Dasoja's pedestal inscription has been found at Balligave).

3. Sculptures in round, relief sculptures, decorative sculptures and sculptured panels including hero-stones, *mahāsati* stones and *nishidige* stone are abundant and known for their variety and richness. Though there is a predilection on the part of the sculptors towards minute carvings, ornamentation and sometimes over ornamentation we find some restraint and moderation at Balligave.

4. Figure sculptures with flat and serpentine *prabhāvali* as a frame or back drop like that of Umamahesvara, Sarasvati, Suryanarayana form a class by themselves. Slightly longish limbs, not so heavy physique, oval face, subdued smile, supreme youthfulness in both male and female figures and over all these, delineation of godly grace and divine bliss predominate the sculptural art.

5. An element of rigidity, conventionalism and mechanical repetition of themes and motifs are also noticeable to some extent. We do find variation of minor nature in the art of Balligave. These may be taken as individual local features.

6. Use of relatively softer stone - chloritic schist also led to the numerous masonry courses which in turn provided greater scope for delicate and highly finished ornamentation as may be seen in the figures of Saiva *dvārapālakas* and the image of Sarasvati of Tripurantaka temple.

A careful analysis of both architecture and sculpture of Balligave indicate that much of the contemporary skill, thought, aesthetic sensibilities and imagination went into the making of Kalyana Chalukya art of Balligave. Flourished in an age of philanthropic munificence and increased art activity, Balligave has produced one of the master artists of early medieval Karnataka - Dasoja who was proud of his native place. A label inscription on the pedestal of a broken image of Achyuta has been recently discovered during my field work in the temple of Chaturvimsati Jalasayana which may be considered as one of the exquisite temples in the centre of a beautiful *sarovara* called Sitchonda. Dasoja was probably one of the crest jewels of Sarasvatigana, an important artists' guild of early medieval Karnataka. Except a reference to

Dasoja as an engraver direct mention in the epigraphs of Balligave was not found, nor his signed sculptures were discovered at Balligave until recently. Hence the recent discovery of his inscription is of great significance.

Dasoja's illustrious son Chavana was, like Shantaladevi, dedicated to god Dharmesvara of Balligave (*Balligāveya Dharmēśvara dēva pādapaṅkaja bhramara Dāsōjana putra Chāvaṇa, Sarasvatigaṇadāsi, machchariparūvāri śarabha bhēruṇḍa*). Balligave records offer some more names of artists like Mavoja, brother of Channoja Chavundoja, Somoja, Barmoja, Kalloja Chattayya, Mammatoja. In addition to the sculptors and engravers the *pañchalōhādhipatis* (masters of art of working in the five metals - gold, silver, copper, tin and iron), did play a significant part in the socio-economic life of the capital city. These different categories of artists had some mutual relationship since their profession required a high degree of skill in many branches of art. A detailed study of all these artists along with their works on the one hand and their migration to Belur, Halebid and other places under the royal patronage of the Hoysalas and their works in those places deserve a comparative study. This helps us to explicate the role of the sculptors like Dasoja and Chavana in determining the transmission of style and idioms of art of Balligave region to other parts of Karnataka.

A detailed study of the head pieces of all the inscribed slabs on one hand and a typological study of the sculptural art of hero-stones, *mahāsati* stones on the other, forms an interesting aspect of the art of Balligave; so also portrait sculptures of Gunagalla Yogi, Kalamukhacharyas like Vamasakti, Nagiyakka at the feet of Buddhist Tarabhagavati, Ekadamaraja and his wife. Narrative friezes depicting the stories from Panchatanatra, Ramayana in addition to erotic scenes, folk dances and other episodes are also equally fascinating. A renewed interest in the study of the Kalyana Chalukyan phase of art and architecture in general and Balligave in particular is to be evinced.

Balligave region may easily be considered as an open air museum of antiquities and inscriptions. Many of them unravel the distinct features of the local culture and the assimilation of different regional styles as the artists like Dasoja had the capacity and sensibility for hybridization and artistic synthesis. Moulded both by centripetal and centrifugal factors in art, Balligave in a strategic position, became a modified if not completely new art metier. The early medieval art style of this region is fresh in expression, reveals a sense of balance and feeling for form in both architectural and sculptural conceptions. Some of the figure sculptures like Suryanarayana and Anatasayi suggest not only the cross fertilization of the decorative pattern but also the crystalization of native taste of course within the frame work of early medieval school of art.

24. KALYANA CHALUKYA TEMPLE ARCHITECTURE IN BELLARY AREA

Shivananda V.

The later or Kalyana Chalukya temples in North Karnataka, particularly in Bellary area, are of immense value for the study of architecture of early medieval Karnataka. As many as 49 temples have been noticed in the District, which attracted the attention of scholars as early as the last century. A. Rea¹ published some of these temples in his monumental work on the 'Chalukyan architecture' wherein considerable description and line drawings were published. This however is neither complete nor comprehensive. Hence an attempt is made to show the development of temple architecture in the region under study.

For the sake of convenience only a few temples have been taken up for study and these can be classified into three phases.

1. Early Phase - Up to 1000 A.D.
2. Middle Phase - 1000 A.D. to 1100 A.D.
3. Late Phase - 1100 A.D. onwards

The early phase is represented by the Kallesvara temple at Bagali,² which consists of a *garbhagṛiha*, a narrow oblong *antarāla* and a *sabhāmaṇḍapa* with four central pillars with an entrance on the south in addition to the one on the east. The latter opens into an open pillared hall which also has entrances on the south and east. Another passage on the north leads to a subshrine housing Ugra-Narasimha, and there are number of sub-shrines all around this main shrine, which I have pointed out elsewhere³ are late addition and do not go with the original complex.

The pillars of the *sabhāmaṇḍapa* are dwarfish, heavy moulded and stand on a *pīṭha*. The shaft is square in section at the base and in the middle, while the intervening portion is octagonal. The faces of the octagon being again fluted into sixteen concave depressions secured by a central band.

The ceiling of the *garbhagṛiha* of the main shrine is of lantern roof type and at the centre is a beautiful lotus in prominent relief. The ceiling of the *antarāla* is plain while that of the *sabhāmaṇḍapa* has a lotus in low relief. The door frame of the *garbhagṛiha* is ornate with creeper designs, dancers, musicians and animals. The two pilasters having *taranga* capitals are flanked by rearing lions. The *kapōta* has *chaitya kūḍus*. The *uttaranga* has *śāla* motif at the centre and *kūṭa* motif at either ends and the intervening space has *chaitya* arches. The lintel has Gajalakshmi in relief and row of *hamsas* below the cornice. The doorway of the *antarāla* has two free standing pillars supporting the elaborate *makara-tōraṇa* which is thrown into five arching loops containing the reliefs of Brahma, Vishnu both seated on lotus, Siva on Gajari, Siva in Chaturatāṇḍava pose and Natesa standing on Apasmara. The bottom portion of these two pillars



1. Kallesvara temple, Huvinahadagali

is adorned with the *dvārapālakas* attended by women chauri-bearers. In between these pillars are fixed the doorjambs having additional *dvārapālakas* and perforated screen. Below the *makara-tōṭapa* is cornice and on the lintel is carved Gajalakshmi, above which is a Trimurti group with Siva at the centre.

The door frame of the southern entrance of the *sabhāmaṇḍapa* is also elaborately carved with the reliefs of Kama, Rati and female attendants which are simple and gracious with sparse ornaments. The door frame of the eastern entrance of the *sabhāmaṇḍapa*⁵ is carved exquisitely depicting a group of Ekadasa Rudras attended by Rishis above the cornice.

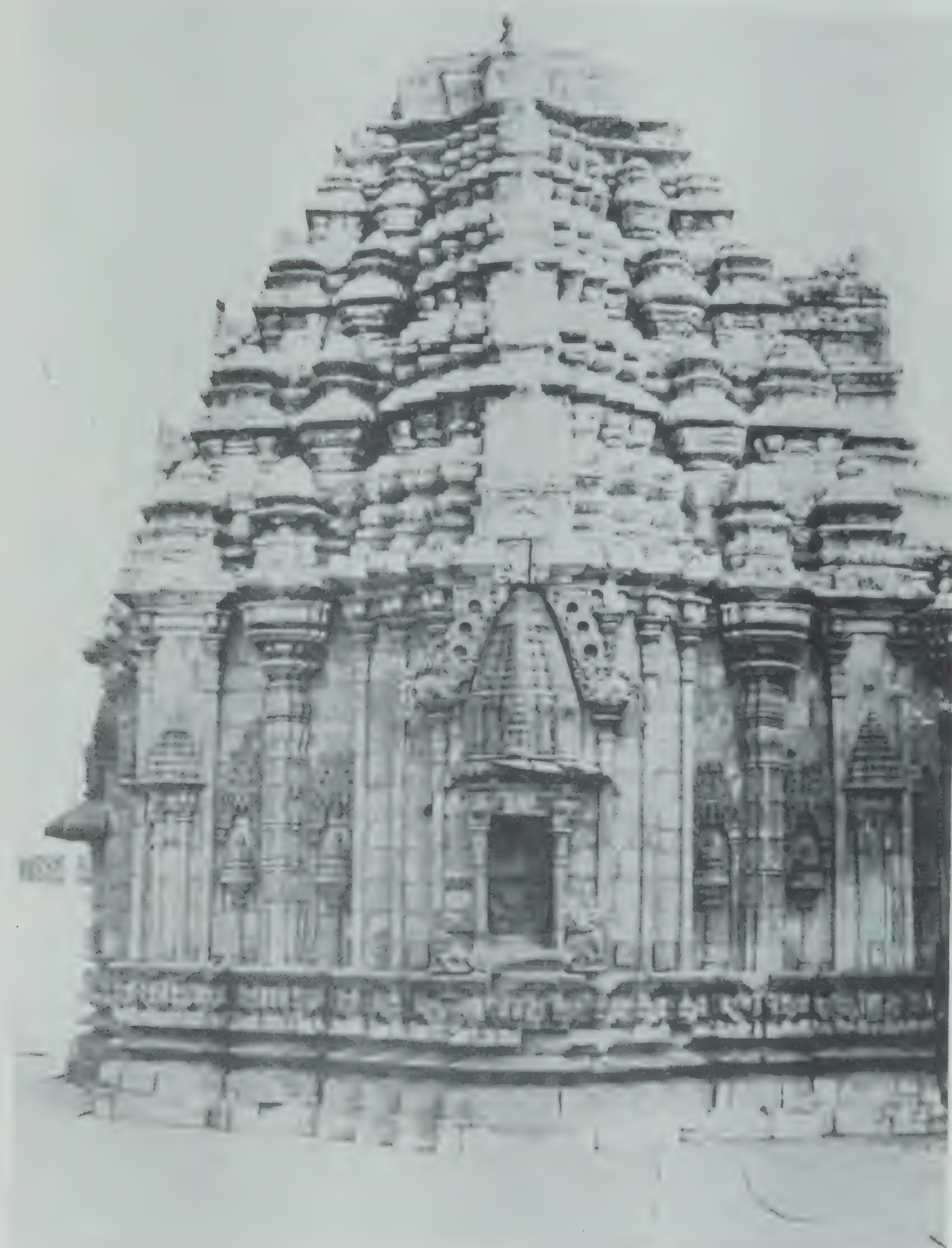
Externally the main *vimāna* consists of plinth wall and superstructure. The original superstructure has been lost and is built of brick and mortar at a later date probably in imitation of the original superstructure. The moulded plinth consists of *upāna*, *tripaṭṭa kumuda* and *kapōta* which has *kūḍu* projections in the form of dentils at regular intervals and many of which are carved with low reliefs of Saiva devotees, Sūrya, Mahishamardini etc. and some of these bear label inscriptions possibly mentioning the names of the sculptors, donors etc. The surface treatment of the exterior wall is exceptionally well rendered, owing to the nature of the simple composition, the outside wall in most regional developments provided a large area for decoration. The ornamentation scheme on the exterior wall portion is significant as it depicts a good example of *Drāviḍa* superstructural form representing an *ēkātala* temple with a shorter *grīva* on the southern wall for the first time in this region.⁶ It is interesting to note that the capitals of the smaller pilasters are of *taranga* type with a median floriated band as in the early Pallava or early Chalukya as at Malegitti Sivalaya at Badami. The *kapōta* is decorated with *chaitya kūḍu* containing animals, Ganas and couples. Above this runs a course of dentil projections and recesses, the projections being carved mostly with erotic sculptures, copulating animals etc.

An inscription⁷ refers to the consecration of the Sun god Aditya in 987 A.D. by one Duggimayya. The temple of Sun god is one of the subsidiary shrine of the complex and as such the main *vimāna* is earlier to 987 A.D. which is also attested by the pillar forms, door frame of the *garbhagriha* and other external features such as plinth mouldings and *kapōta* type which are akin to the late Rashtrakuta period.

The second phase is represented by Kallesvara (Pl. 1) and Kesavasvami temples at Huvinahadagali, Kallesvara at Hirchadagali, Mallikarjuna at Kuruvathi (Pl. 2) and Kallesvara at Ambali (Kudligi Taluk). In the late second phase can be included the temples of Kallesvara at Hirchadagali and Bhimesvara at Nilagunda (Pl. 3) which are *trikūṭāchala* variety.

These temples leaving aside the *trikūṭāchala* variety consists of a *garbhagriha* enshrining the main deity with an *antarāla* and a *sabhāmaṇḍapa* with four central pillars with an entrance on the south in addition to the one on the east as at Bagali. A development can be seen in the Mallikarjuna temple at Kuruvathi, wherein the *sabhāmaṇḍapa* has three entrances - east, north and south as against only two entrances in all other temples of this phase and also at Bagali.

Secondly, there are three interior niches inside the *garbhagriha* (south, west and northern sides) of the Mallikarjuna temple at Kuruvathi and two niches in the Kesavaswami temple at



2. Mallikarjuna temple, Kuruvathi

Iluvinahadagali. Does the Mallikarjuna at Kuruvathi, which roughly belongs to the mid 11th Century A.D.⁸ is the forerunner of the later *trikūpāchala* variety which were also built during the time of Ahavamallesvara?

The pillars of the *sabhāmaṇḍapa* of Kuruvathi⁹ and Iluvinahadagali temples are elaborately carved with *śikhara* motifs on each side and within each *śikhara* motif is depicted a deity such as Ganesa, Siva, Vishnu etc., unlike the Bagali pillars which are plain at the base.

The shrine doorway at Iluvinahadagali¹⁰ depicts a *makara tōraṇa* thrown in three looping arches containing the Trimurtis with Vishnu in the form of Vasudeva in the centre. The Mallikarjuna temple at Kuruvathi has a free standing *makara tōraṇa*¹¹ which is the only example found in the later Chalukya temples in this region. In the centre of the *tōraṇa* are carved the standing figures of Siva with Brahma and Vishnu on either side. Similarly, the eastern entrance of the Mallikarjuna temple¹² has seven *sākhas*, at the bottom of which are depicted *dvārapāla*, Tumburu, Rati, Manmatha etc., and the lintel contains Gajalakshmi motif in the centre. The decorative figures between each *sākhas* differs from one another. The pilasters on either side carry on them bracket figures, a common feature found in the Hoysala temples. Similar representations can be seen in the Kesavasvami temple at Iluvinahadagali. Each figure on the bracket is supported by a Bhutagana fixed in the pilaster below the *tadī* moulding.

The ornamentation of the exterior wall portions of these temples is significant. During this phase, besides depicting the *Drāviḍa* form of the early phase, other forms of architecture as *Nāgara*, *Bhūmija*, *Vēsara* and *Kaṭinga* occur in different temples. This convention seems to have gained popularity during the period of Somesvara I and his successors.¹³

On the western wall of the Kallesvara temple at Iluvinahadagali is depicted a *Dvitaḷa Drāviḍa Vimāna* superstructure. This has been repeated at regular intervals alongwith the usual *Dravidian karṇakūṭās* and *bhadra śālas*. But the *kūṭās* flanking the *śālas* are of the *Nāgara* class in the southern wall of the Kallesvara temple at Iluvinahadagali.¹⁴ On the basal cubical part of the pillars in the Kesavasvami temple at Iluvinahadagali, the occurrence of both *Nāgara* and *Drāviḍa* variety of superstructure is significant. This temple has also the models of Gajaprishṭha, which is the only example of its kind in this area, and also *Kaṭinga* or Orissan variety on the southern wall is noteworthy.

Another variety of architecture - *Bhūmija* can be seen in one of the basal part of pillar in the *maṇḍapa* of the Kesavasvami temple at Iluvinahadagali.¹⁵ According to K.V. Soundararajan¹⁶ the *Bhūmija* style of architecture of the Paramaras of Dharanagari entered the Yadava territory and from there consequent on the military transactions the Yadavas had with the later Chalukyas, entered the Chalukyan territory as seen in the Kubatoor and the Nuggehalli Sadasiva temple inscriptions.

Thus by the beginning of the 12th century A.D. all the varieties of temple architecture *Nāgara*, *Drāviḍa*, *Vēsara* *Bhūmija* - with their admixtures were known to the architects in this area, which is supported by an inscription¹⁷ on the capital of a pillar in the *mukhamāṇḍapa* of



3. Bhimesvara temple, Nilagunda

the Amritesvara temple at Holalu which describes the architect Bammoja, as the master of 64 varieties of *prāsādas* (mansions) and the one who (could build? or had built) the four types of temples viz. *Nāgaia*, *Kaṭinga*, *Drāviḍa* and *Vēsara*. Probably he is also responsible for the building of the Suryanarayana temple at Magala as per the inscription¹⁸ dated Śaka 1131.

Coming to the other variety of temples i.e., *trikūṭāchala* variety represented at Bhimesvara at Nilagunda and Kallesvara at Hirehadagli, the main shrine of these temples faces east and two lateral shrines facing south and north respectively. All the three shrines open into a common closed *sabhāmaṇḍapa*. There is a fourth shrine for Nandi facing west, independent from the main group.¹⁹

The Bhimesvara structural complex at Nilagunda stands on a spacious *adhiṣṭhāna*. The main shrine in both the temples consists of a *garbhagṛiha* and a narrow *antarāla* with a highly carved door frame with perforated screens on either side as in the Kallesvara temple at Hirehadagli.

The lintel of the main shrine of Kallesvara temple at Hirehadagli contains Gajalakshmi in the centre and the perforated screens are decorated with *pūrṇāghaṭas* at the bottom. It has a highly decorated cornice. From the edges of this cornice loops of garlands hang down and at the centre above the loops of garlands is a circular medallion crest of a *hamsa*. Above this is a frieze of sculptures. The central sculpture of the panel is Siva standing with Brahma on the south and Vishnu on the north. On either side of this group are Ganapati and Subramanya on the south and Bhairava on the north. These reliefs are separated from one another by a *śikhara* motif.

The lintel of the main shrine of Bhimesvara temple at Nilagunda contains Gajalakshmi in the centre. Above the lintel is a projecting *kapōta* over which is an interesting frieze depicting the trinity with their consorts in seated posture with a *makara* on either end. Below the perforated screens on either side of the doorways are carved *dvārpālakas* standing on a moulded pedestal. The pilasters at their bottom show reliefs of two portrait sculptures depicting the donor couple, male on one side and female on the other. A. Rea²⁰ mentions them as *dvārapālakas* standing on a moulded pedestal.

The other entrance door of the *sabhāmaṇḍapa* is comparatively plain. But in the case of Kallesvara at Hirehadagli the door frame of the other shrine is also ornate. There are six *śākhās* flanked by a pilaster on each side. The pilasters at their bottom contain a niche in which *dvārapāla* is sculptured. Gajalakshmi adorns the lintel at the middle. Above the lintel is a frieze containing 13 miniature figures. It has been rightly remarked by Rea²¹ while describing the northern side wall that every detail of the carved work is as minutely finished as jewellery.

These two *trikūṭāchala* shrines were in existence at the beginning of the 12th century A.D. as per the inscription.²¹

The third phase is represented by the Suryanarayana temple at Magala and Kallesvara at Halavagalu.

The Suryanarayana temple is locally called a Jain temple and Rea²² called it as Venugopala Swamy temple. It consists of a central hall (*sabhāmaṇḍapa*) with its main entrance from the south and three shrines on the remaining sides.

The main shrine which faces south is not housing any deity at present and its hind wall has been opened and an entrance has been provided. Of the other two shrines, the one facing east contains a Sivalinga with a Nandi in its *antarāla*, while the other facing west contains a standing image of Surya with two hands, the right one broken and in the left he is holding a lotus stalk with a bud on top. The base of the pedestal contains miniature carvings of seven horses and charioteer behind.

The four central pillars of the *sabhāmaṇḍapa* which stand at the corners of a central raised platform are of the lathe turned type with ornate carving. Above the abacus, the lower faces of the cruciform corbels are very intricately carved, most of them containing reliefs of dancing girls accompanied by drummers. There are also dancing Ganesa, Kali and Siva. These are carved at the lower face of the corbels and are not separate figures as the ones at Kuruvathi and elsewhere. The outer series of pillars and pilasters of the *sabhāmaṇḍapa* are of square section with offsets at the corners and the lower faces of their corbels are plain.

Flanking on either side of the entrances to the lateral shrines, are miniature shrines in the form of niches sunk into the wall while there are none on the sides of the entrance to the *antarāla* of the main shrine. The *antarāla* entrances have highly carved door frames with decorative *vimāna prastaras* on their top.

Beautiful designs on the ceilings, which are varied and beautiful are one of the glories of this temple. The lower most circle of the central *amkaṇa* of the *sabhāmaṇḍapa* has a deep domed ceiling showing the usual *dikpālas*. The other ceilings are shallow, octagonal and less ornate.

There is a beautiful Saptamatrika panel flanked by Ganesa and Virabhadra which shows a very fine workmanship of the period under Chalukyas.

Thus from the study of different phases of the Chalukyan architecture, we can see the gradual development in the temple architecture of the period.

NOTES AND REFERENCES

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2. Paper presented at the X Annual Congress of Archaeological Society and VI Congress of the Prehistoric and Quarternary Studies held at Dharwad in 1978.

3. For plan see Rea A., *Op.cit.*, pl. I.
4. *Ibid.*, pl. V, fig. 2.
5. *Ibid.*, fig. 1.
6. Dhaky M.A., 1977, *Indian Temple Forms in Karnata Inscriptions and Architecture*, New Delhi, pl. 24. Pilastered sham niches crowned by superstructural models can be seen at the Durga temple at Aihole. But not much evidence has come from the Rashtrakutas. But it is only in the late phase of the Rashtrakutas or in the beginning of the later Chalukyan phase at Bagali which belonged to the transitional period, the Dravida superstructural form occurs for the first time.
7. *SII*, IX pt. I, No. 75.
8. In all the epigraphical records of this place the primary deity of the temple is mentioned as Ahavamallesvara i.e., Somesvara I (1044-68 A.D.).
9. Rea A., *Op.cit.*, pl. LIX, fig. 1.
10. *Ibid.*, pl. XCV.
11. *Ibid.*, pl. LXII.
12. *Ibid.*, pl. LX.
13. Dhaky, *Op.cit.*, p. 7.
14. *Ibid.*, p. 38.
15. *Ibid.*, pl. XIV.
16. Soundararajan K.V., 1980, *Art of South India, Deccan*.
17. *ARE.*, 483 of 1915.
18. *Ibid.*, 124 of 1913.
19. Rea A., *Op.cit.*, pl. LIII, fig. 3.
20. *Ibid.*, p. 20.
21. *ARE.*, 494 of 1914; *SII*, IX pt. I, No. 176, p. 170.
22. Rea A., *Op.cit.*, p. 10.
23. *ARE.*, 124 of 1913.

25. KAMALA BASADI AT BELGAUM

Usha Bhende

This temple was first noticed by Burgess in his report of the first season's operations in the Belgaum and Kaladgi Districts¹ and later described briefly by Henry Cousens in Chalukyan Architecture of the Kanarese Districts.²

The temple faces north. This is not unusual since Jaina temples face any of the four cardinal points. It consists of an open pillared outer *sabhāmaṇṭapa*, an inner closed *sabhāmaṇṭapa*, an *antarāla* and a *garbhagriha*. The exterior of the temple is very plain having only flat horizontal bands. There are no niches or sculptures on the outside.

Outer *sabhāmaṇṭapa*: It has three entrances, on the north, east and west. The pillars are of the round polished style, cut from blocks of dark grey stone. The shafts are turned in lathe and so fully polished as to give on the larger surfaces a series of bright reflected lights. The shafts are divided into number of delicate horizontal rings of mouldings with sharp clean edges. The pillars are not elaborately moulded. The hall had *kakshāsanas* on three sides (north, east and west) with back rests. Now only a small part of the back rest facing north is surviving. This bears sculptures of musicians, dancers etc. However one panel is interesting. It depicts two monkeys embracing a Linga.

The ceiling is of the *navaranga* type of the *nābhichanda* order. The dome has *ashṭadikpālas* of which, one is missing (in the corners above the pillars). Arranged all around in the dome are eight *makara* brackets, but the images resting on these have disappeared. Running round the lower octagonal part of the dome are panels of little seated and standing Jinas. The standing Jinas bear *chattras* on their head. This outer *sabhāmaṇṭapa* seems to be a later addition, for two pillars stand out into the hall with their superstructure of what seems to be the porch of the inner *sabhāmaṇṭapa*. The outer *sabhāmaṇṭapa* has a Kadamba Nagara type of roof over it.

Inner *sabhāmaṇṭapa*: The door of the inner *sabhāmaṇṭapa* which was probably the original outer door of the temple is richly carved with six *śākhas*, namely *manushya śākha*, *simha śākha* (*aśva śākha* on the right side of the door frame), *śuka* (parrot) *śākha*, *stambha śākha*, *lata śākha* and *padma* and *ratna śākhas*. Above the door is the architrave with *kapōta*. There are two small *dvārapālas* on the jambs and seated Jina is on the *lalāṭa*. The inner hall is rectangular and larger than the outer *sabhāmaṇṭapa*. The inner *sabhāmaṇṭapa* has four central pillars, eight pilasters and four corner pilasters. The central pillars have a square block which bears arabesque design. The ceiling is of the *navaranga* type.

***Antarāla*:** The doorway leading to the closed *antarāla* is not as ornate as the outer doorway. The door has perforated side screen. Beside these screens are two niches on either side which now bear sculpture (not original). Above the door leading to the *antarāla* is a dancing male figure remarkably like a *tāṇḍava* image of Siva. It appears to have had eight arms which are now

broken off and a *mukuta*, but the face is mutilated. This figure is flanked by two more dancing male figures and lions beyond them (*makara* figures). Ceiling of *antarāla* is rhomboid with a full blown lotus in the centre.

Garbhagṛiha: The *garbhagṛiha* doorway is also elaborately carved with five *śākhās* - *lata*, *simha*, *stambha*, foliate and lastly *vajra* and *chakra śākhās*, seated Jina on the dedicatory block.

Garbhagṛiha bears the image of seated Neminatha made of highly polished black stone. Behind the image is the *vriksha*, also of polished stone. At the base on either side are two elephants. The ceiling is rhomboid within a square. Above the *garbhagṛiha* is the Kadamba Nagara type of *śikhara* with a *sukanāsa* in the front. The *sukanāsa* is empty and bears no sculptures. The style of the temple *śikharas* is significant because in the early part of the 12th century A.D. the Rattas conquered Venugrama-70 from the Kadambas of Goa and transferred their capital from Saundatti to Belgaum. And both the *śikharas* are of the Goa Kadamba type. The presence of two *śikharas* itself is a rarity.

REFERENCES

1. Burgess James, 1874, *Report of the First Season's Operations in the Belgaum and Kaladgi Districts*, Archaeological Survey of Western India, London.
2. Cousens Henry, 1926, *The Chalukyan Architecture of the Kanarese Districts*, Archaeological Survey of India, New Imperial Series 42, Calcutta.

26. TWO HOYSALA TEMPLES AT TURUVEKERE

N.S. Rangaraju

Turuvekere is the headquarters of the Taluk of the same name in Tumkur District. It is 13 kms. south of Banasandra Railway Station. It was an important Agrahara which was given to the Brahmanas during the middle of the 13th century A.D. It was converted into an Agrahara during the rule of Hoysala king Narasimha III by his general Sovanna Dannayaka, the person who established another Agrahara of Somanathapura in T. Narasipur Taluk of Mysore District, around 1268 A.D. Turuvekere was named as Sarvajna-Srivijaya Narasimhapura when it was made into an Agrahara. On the northern side of the town is a large tank, even now, it is a major water source to the people. The present name of the town is derived from this tank.

There are two important Hoysala temples in this place. The first one is known as Channigaraya temple and the other is called Sankaresvara temple, popularly known as Mule Sankaresvara temple. Both the temples were built during the time of Narasimha III. They are typical Hoysala temples of soap stone with the usual characteristic features. The general style of the temples has been greatly influenced by Dravidian style. A significant feature of the temple is the *vimāna* part where four acute angles mixed with others face towards the four cardinal and semi-cardinal points. This is a feature which has not been noticed in other Hoysala temples.

CHANNIGARAYA TEMPLE

The Channigaraya temple is a small incomplete structure of the time of Narasimha III. It consists of a *garbhagriha*, a *sukhanāsi*, a *navaranga* of nine *ankanas* with four pillars, and *mukhamantapa* supported by two pillars in front with a *kakshāsana* all round (Pl. 1). This temple resembles the one at Settikere which is also a typical Hoysala structure. The temple is built on a *jagati* of one metre high, which is ornamented with the usual cornices and follows the contour of the temple (Pl. 2).

The *garbhagriha* houses an image of Vishnu called Channigaraya, of about 1.5 m. in height, standing on a *Garudapīṭha* in *samabhanga*. It is four handed holding *sankha*, *chakra*, *gada* and *padma* and is flanked by two female attendants. Though richly ornamented the carvings are not very crisp. The lantern roof of the *garbhagriha* has the simple decoration of lotuses. Similar is the roof of *sukhanāsi*. Only the architectural decoration of the doorway of the *garbhagriha* is attempted while the decorative and sculptural carvings have not been attempted. So also is the doorway of the *sukhanāsi*.

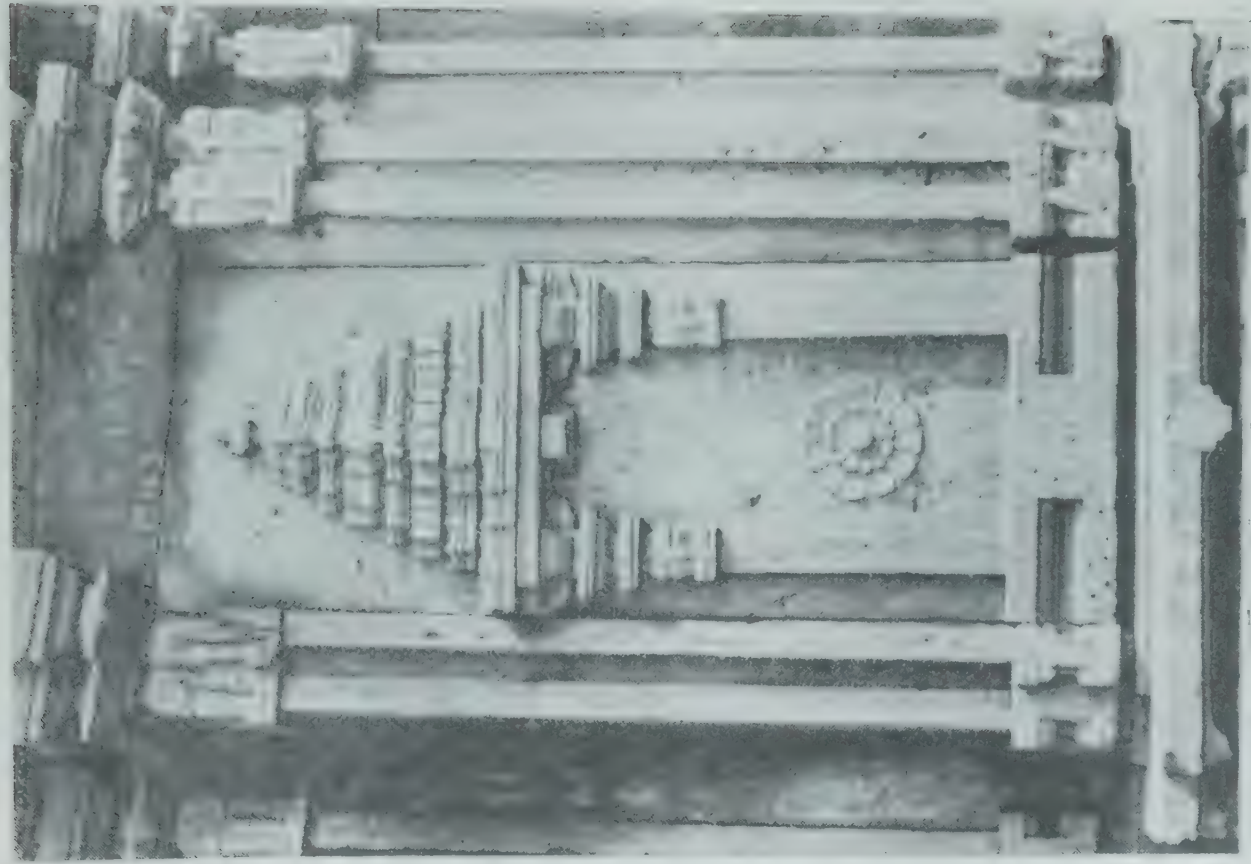
The pillars of the *navaranga* are of lathe-turned variety and no decorative carvings are executed on them. The ceilings of the *navaranga* have nine lotuses treated in different types.



1. Channigaraya temple, Turuvekere, Front view



2. Channigaraya temple, Turuvekere, Side View



3. Bhitti, Channigaraya temple, Turuvekere



4. Vimana, Channigaraya temple, Turuvekere

However, sculpturally they are not significant. The central ceiling has only the carvings of rosettes in the central domical lotus. No architectural niches are found in the *navaranga*. It is a square hall, each side measuring 6.71 m.

The *mukhamandapa* also has a lantern roof. The architrave of the *mukhamandapa* has a richly carved inscription in Hoysala characters. The temple is intact but incomplete. An attempt has been made to depict Venugopala on the *lalāṭabimba* of the main doorway. There are two Vaishnava *dvārapālas* on the main entrance.

The temple is built on an elevated, moulded *jagati* of 1.00 m in height. The plinth of the temple consists of carved mouldings all of which are highly stylized. They have been left incomplete without any decorative carvings on them.

The wall surface is indented and only the pilasters and buttresses like pilasters have been carved on them (Pl. 3). In between are found small pilasters with turreted canopies above. No sculptures are found on the wall of the temple. The other parts of the temple like *kapōta*, lack any decoration (Pl. 4).

There is a superstructure above the *garbhagriha* built in five receding horizontal tiers. But all the angles of the base are carried upto the top and finally crowned by a *stūpi*. On the eastern side of the superstructure is the *sukhanāsi* projection.

There are four inscriptions at Turuvekere which have bearing on this temple. The Channigaraya temple has three inscriptions where as the Sankaresvara temple has one epigraph. The first one from the former temple is dated Saka 1185, Rudhirodgari, Chaitra ba. 7, Sunday, corresponding to 1263 A.D.¹ It was issued during the time of the Hoysala king Narasimha III. It introduces his minister Sovanna Dandanayaka who made the place into an Agrahara of 95 shares, named it Sarvajna Sri Vijaya Narasimhapura and made provisions for the temple. The epigraph does not, however, state that Sovanna built this temple. The second inscription is also of the same date, i.e., 1263 A.D. and was issued during the reign of Narasimha III.² It refers to the *Mahāsabha* meeting which was convened at the Channigaraya temple. The third inscription is dated 1267 A.D. and belongs to the time of the same king.³ In this inscription also Sovanna Dandanayaka is mentioned as making gifts to the temple. As the inscriptions do not mention the building of the temple by Sovanna but mention only gifts made by him to the temple, it has to be surmised that the temple was already in existence by 1263 A.D. Unfortunately the exact date of the construction of the temple can not be fixed. This temple is earlier than the middle of the 13th century.

SANKARESVARA TEMPLE

This temple is similar in most respects to the Channigaraya temple at the same place and Somesvara temple at Nuggehalli. The plan of the temple consists of a *garbhagriha*, a *sukhanāsi*, a *navaranga*, and a *mandapa*. The doorway of temple is facing south where a *mandapa* with



5. Mahamandapa, Sankaresvara temple, Turuvekere



6. Sankaresvara temple, Turuvekere, General view



7. Vimana, Sankaresvara temple, Turuvekere



8. Ganesa, Sankaresvara temple, Turuvekere



9. Sanakaresvara temple, Turuvekere



10. Nandi, Sankaresvara temple, Turuvekere

kakshāsana and supported by pillars has been built (Pl. 5). The interior of the temple is unfinished.

The *garbhagṛīha* houses a well polished linga about 2 m. high. The interior structure has been damaged and hence supports of granite have been provided on all the four sides at a later date. The ceiling of the *navaranga* is very attractive. It has designs of combination of squares and circles, one within the other, in different angles. The circles are concentric but the squares are not. The outer most square has nine circles, three in each row. The central circles are bigger than the remaining. Infact same type of ceilings are found in the *garbhagṛīha*, *sukhanāsi*, *navaranga* and the *mukhamandapa*.

In the *navaranga* are now kept the following images:

1. A fine image of Saptamatrika with respective *vāhanas*.
2. An image of Ganesha (Pl. 8). His *vāhana* is carved in relief on the *pīṭha*.
3. A small image of Ganesha.
4. Bhairava.
5. Virbhadra.
6. A highly mutilated Shanmukha.
7. A fine image of Bhairava seated in *sukhāsana* holding demon's head. All the four hands are broken.
8. Seated Nandi facing towards the main deity in the temple (Pl. 10).

This temple in the treatment of the *mandapa*, plinth and wall surface has striking similarities with the Channigaraya temple at the same place. The mouldings of the plinth below *jagati* are completely hidden underground (Pl. 7). Except for the architectural decorations this temple also does not possess any decorative or sculptural carvings. The wall surface is simple and plain (Pl. 6).

In the plan of the *garbhagṛīha* we come across the mixing of right angles with acute angles as has been observed in the Channigaraya temple. In the treatment of the parapet again we see a difference. Instead of the stylized *kūḍus* with *kīrtimukhas*, a series of turrets are placed in a row. The same theme forms the subject matter of the different tiers of the *vimāna*. Thus series of small turrets are carved buttressing the body of the *vimāna* resembling the *nāgara śikhara* (Pls. 7 and 9). The three projecting central parts of the *vimāna* wall have been continued in the tower portion like flat tapering buttresses. Thus they enhance the buoyant nature of the *vimāna*.

The *śikhara* (Pl. 9) above is a compromise between the *āmalasīla* of *nāgara* style and the stone of the *vēsara* style. It is rounded at the bottom and also at the top. Instead of dominant ribs of the *āmalasīla*, it is indented corresponding to the angles of the base of the *vimāna*. Thus the *vimāna* of this temple is unique in the entire range of the Hoysala *vimānas*, because it is a compromise within the *Drāaviḍa*, *Nāgara* and *Vēsara* styles. Though sculpturally poor,

architecturally it is no doubt a masterpiece. *Sukhanāsi* projection of the *vimāna* is on the east. The tower above central ceiling is hollow upto the finial.

The *mukhamandapa* is supported by two pillars of lathe turned type, similar to those of the *navaranga* without any architectural decorations.

The pilasters, turrets, *kapōta* and other parts of the exterior wall surface are similar to those of the Channigaraya temple at the same place.

The Sankaresvara temple has one epigraph of 1318 A.D. of the time of Narasimha III.⁴ It also mentions Sovanna Dandanayaka as the architect of this Agrahāra. On the basis of the similarity of the architectural style of both the temples it may be surmised that both were built almost simultaneously. Middle of the 13th century could be a safe date for this temple also.

REFERENCES

1. *EC.*, XII, TP. 2.
2. *Ibid.*, TP. 3.
3. *Ibid.*, TP. 4.
4. *Ibid.*, TP. 8.

27. ACROSS THE BORDERS, THE CHALUKYAN TEMPLES IN MAHARASHTRA

G.B. Deglurkar

After Henry Cousens¹ and Alexander Rea² a lot of new material on the Chalukyan temples has been made available to us by scholars in the field. There are works in abundance on both the Early and Later Phase of the Chalukyan temple building. Recently Soundara Rajan³ and others have given beautiful descriptive accounts of the elegant temples of the Chalukyas. While Dhaky⁴ and Krishnan⁵ have provided insights into their technical aspects. It is but natural to imagine seemingly atleast, that nothing much now remains to be discussed with regard to the Chalukyan temples. Nevertheless, I hope scholars would agree with me that there can be various approaches to the study of the same temples, particularly in the light of certain aspects and facets which have somehow escaped the notice of scholars.

It is well known that from the middle of the 10th to the middle of the 12th century A.D. the Chalukyas ruled over major part of the Deccan comprising a major portion of the present day Maharashtra. Being a major power of the region it came in confrontation with other powers resulting in considerable contacts with different cultural zones. The extension of the Chalukyan power in Maharashtra made a powerful impact leading to the commingling of several art traditions evident in the temples built during these centuries.

It has been a tradition with the scholars up-till now to treat and group the temples of the Nāgara style which have a wide geographical distribution, on a region-wise basis. The temples of the Drāviḍa style on the other hand, have been treated on dynastic categories. Nevertheless, scholars who have worked on the temples of the various southern dynasties have presupposed specific regions for the temples of particular dynasty, for instance Pāṇḍināḍu for the temple of the Pāṇḍyas and Tonḍaināḍu for those of the Pallavas. On the same basis, the temples of the Chalukyas have also, more or less, been restricted to the boundaries of Karnataka. Thus scholars like Cousens and others have refused to peep out of Karnataka and take into consideration the Chalukyan temples at Alampur and other places outside the state, in their scholarly works. A comprehensive study of the Chalukyan temples, should in fact have covered all the temples built by the Chalukya monarchs and their feudatories. For such a broad survey, regions occupied by the imperial Chalukyas have also to be taken into consideration. Large parts of Maharashtra, the northern boundary stretching upto Nagpur in Vidarbha, were under the sway of the Chalukyas and hence the possibility of the existence of Chalukyan temples in Maharashtra was self-evident.

This, however, is not to say that unless and until each and every temple of a particular dynasty has been studied, no scholar should go ahead and plan his work. Very often it is not necessary to do so when representative temples have been taken into consideration. And that exactly is the point this paper would like to emphasize. The Chalukyan temples built across the borders of Karnataka are representative in their own way. They definitely have their own story.

to tell. A study of Chalukyan temple architecture would, therefore, be complete only when temples from Maharashtra have also been given sympathetic treatment. Hence to make the story complete, it is proposed to give a brief description of the Chalukyan temples of Maharashtra in this paper.

Upto the fifties, scholars like A.V. Naik believed that there was no building activity⁶ during the Chalukyan reign in Maharashtra. But recent researches have brought to light atleast a dozen temples of the Chalukyan idiom, with a possibility that an equal number might have been mentioned in the inscriptions of the dynasty, though unfortunately they have not survived the ravages of time.

The temples from Maharashtra are distributed mainly in the Nanded, Parbhani, Bid, Kolhapur and Nasik Districts. The temples⁷ from Hottul, Mukhed and Khanapur (Nanded Dist.) are in situ, while those which were at Tadkhel (1047 A.D.), Eklara (1049 A.D.), Karadkhed (1070 A.D.), Ergi (1078 A.D.), Sagroli (1110 A.D.), etc. have been referred to in epigraphs only, and are not extant anymore. The other temples of this idiom are at Jamb (Parbhani Dist.), and Dharmapuri (Bid Dist.). The Aesvara temple at Sinnar⁸ (Nasik Dist.) and the Koppesvara temple at Khidrapur⁹ (Kolhapur Dist.) are better known and have been described by scholars like Cousens, Soundara Rajan and others. The temples at Hottul and Dharmapuri have in addition epigraphic evidence to indicate that they were built by the feudatories of the Chalukyas during the reigns of the Chalukya kings Vikramaditya VI and Somesvara III.

I propose to go into the details of the following four temples - Hottul, Mukhed, Jamb and Dharmapuri, since they are typical of the Chalukyan temples in Maharashtra.¹⁰

All these temples consist of a *garbhagriha*, an *antarāla*, a *mandapa* and a *mukhamandapa*. Those at Mukhed and Dharmapuri have closed halls, i.e. *gūḍhamandapas* but the one at Jamb has a huge extant plinth or *adhiṣṭhāna* of the original *mandapa* which is lost. The open *mandapa* at Hottul has a dwarf wall round it with *kakshāsanas*. The *gūḍhamandapas* at Dharmapuri and Mukhed have many images on the *janḡhā* of the *mandovara*. It is possible that the *gūḍhamandapa* at Jamb, when extant, also had similar images in the *salilāntara* and *kshipta* parts of it.

The temples at Jamb and Dharmapuri are raised on high plinths consisting of *bhata*, *jādyakumbha*, *upāna*, *kañī*, *kumuda*, etc. At the other two places the plinth is not very high.

All the temples have straight slabbed cornices, with their undersides ribbed in imitation of the wooden framework, but lighter and sometimes, perhaps, more elegant than the heavier curved ones to be seen at the Bankapur and Kundgol temples.¹¹

The interiors of these temples, whether with the *gūḍhamandapas* or the open *mandapa*, simulate the temples in the homeland of the Chalukyas. They are of the *navaranga* variety and with *samātala vitāna*. However, the *vitāna* above the central nave is squarish and rises in diminishing squares alternated by lozenge-shaped squares. The corners of the first two squares are embellished by *kīrtimukhas* and the squares contain circular panels with floral and geometrical designs carved beautifully. This arrangement is exactly like the one to be seen in the Mahadeva

temple at Ittagi,¹² though on a smaller scale. The capping slab, right on the top of the roof (wherever *in situ*), is square having a *padma* motif.

The entrance to the *antarālas* of the temples at Hottul and Jamb is very artistic and like the one at Niralgı and Balagamve.¹³ To both the sides of this entrance, *jālikas* of 9' x 3' are provided with *kīrtimukhas* at the apex. Two pillars forming the door frame of the *antarāla* are provided adjacent to these *jālikas*. On the *daṇḍa* of each pillar is carved a lady in *tribhanga* forming *stambhaputtalikā* or caryatid. This feature is seen in the temples of the Chalukyas from Karnataka: as for instance, the *antarāla* doorway of the temple at Balagamve. The most superb piece of carving is over the arches of the entrance. This depicts Siva as Nataraja with his paraphernalia, in the centre of the *makaratōraṇa*.

Garbhagṛihadvāra:

The shrine doorway, which is neatly decorated, has goddess Gajalakshmi as *lalāṭabimba* at Hottul while at other places it is Ganesa who adorns this place. On the *prastara* i.e., entablature, above are seen *vyālas* and the figures of deities including Siva. These temples possess well decorated doorjambs and pediments but they do not consist of more than six *śākhas* as that of Kashivishweshwara at Lakkundi which has nine *śākhas*. Of these, the one of Hottul possesses *shaṭśākhas* and thus is of *mālinī* variety of *jyēsthadvāra* type. At other places the *śākhas* being five, can be called *nandini* variety of *madhyadvāra* type. The thresholds have *maṇḍārakas* flanked by *kīrtimukhas*. On the lower parts of the *śākhas* are depicted the *dvārapālas*, *chāmaradhāriṇis*, Gangā-Yamunā, etc.

Stambhas:

In all respects they simulate those from the neighbouring Chalukyan temples at Belgaum, Degamve, etc. They are beautifully wrought.¹⁴

Śikharas:

All the Chalukyan temples in Maharashtra are without their *śikharas*. The *śikhara* is in fact the vital factor in determining the form of a temple. Unfortunately, even the miniature replicas of the *śikharas*, as often appear on the basement of pillars, or on the *adhishṭhāna* or the *salilāntaras* are absent, making it more difficult to decipher the exact style of temple architecture.

It is well known to those working in the field that the oldest Chalukyan buildings prior to 1000 A.D. were largely and noticeably Dravidian. The change comes when Nāgara ideas started to infiltrate in the make-up of the Chalukyan temples. A good example is the *pīṭha* of the Kashivishweshwara at Lakkundi which is akin in principle to the western Indian, so also the dwarf pillars in the *raṅgamaṇḍapa* of the Sarasvati temple at Gadag as well as at Hottul, Jamb, etc. which show the influence of the Malava style.

In view of the infiltration of the Nāgara elements and the absence of the *śikharas*, we have naturally to resort to iconography to see if it can help in any way. None of the scholars who

have written on the Later Chalukyan temples has considered the evidence of iconography seriously. I personally feel that it can be of great help in some respect and is reliable factor.

Cousens has suggested that the icons on the *lalāṭa* and in the *kandhara* give clues to the original dedication of the temple.¹⁵ There are few more clues to find out the original dedication, viz. (1) the *dvārapālas*, (2) the majority of the sculptures on the *jaṅghā* and (3) more importantly the images on the *bhadrakōshṭhas*. The temples at Mukhed and Hottul have Gajalakshmi on the doorway of the *maṇḍapa* and of the *garbhagṛiha* respectively and the temples at Jamb and Hottul have image of Nataraja enframed in the *makaratōraṇa* at the entrance of the *antarālas*. The temple at Mukhed has, in addition, the Saptamatrikas and the Jyeshthadevi who was very popular in the Deccan, on the *jaṅghā* of the *maṇḍovara*. All these icons enable us to ascribe these temples to the Drāviḍa style rather than to the Nāgara. And thus the temples in question can be taken as of Chalukyan idiom. Further it is interesting to note that with the study of icons displayed in and around the temple we are able to know the initial dedication of the temple.

The temples at Jamb and Dharmapuri are now popularly known as of Devi and Siva respectively.¹⁶ But a closer observation of the imagery of both these temples reveals that both were initially dedicated to Vishnu. The Vaishnava *dvārapālas* on the door jambs of the *garbhagṛiha-dvāra*, the Vaishnava images in great majority on the *jaṅghās* and the images of Vishnu in some form or the other in the *dēva-kōshṭhas* make it clear that the temples were no doubt of the Vaishnava cult. Thus iconography comes to our rescue in deciding not only the style of the temple but also its initial dedication.

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Though the Chalukyan temples in Maharashtra are not large nor exquisite or elegantly sculptured as those in the Chalukyan homeland, they have a story to tell in their own humble way. They may feel sad if neglected and not allowed to tell their story.

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temple at Ittagi,¹² though on a smaller scale. The capping slab, right on the top of the roof (wherever *in situ*), is square having a *padma* motif.

The entrance to the *antarālas* of the temples at Hottul and Jamb is very artistic and like the one at Niralgi and Balagamve.¹³ To both the sides of this entrance, *jālikas* of 9' x 3' are provided with *kīrtimukhas* at the apex. Two pillars forming the door frame of the *antarāla* are provided adjacent to these *jālikas*. On the *daṇḍa* of each pillar is carved a lady in *tribhanga* forming *stambhaputtalikā* or caryatid. This feature is seen in the temples of the Chalukyas from Karnataka: as for instance, the *antarāla* doorway of the temple at Balagamve. The most superb piece of carving is over the arches of the entrance. This depicts Siva as Nataraja with his paraphernalia, in the centre of the *makaratōraṇa*.

Garbhagṛihadvāra:

The shrine doorway, which is neatly decorated, has goddess Gajalakshmi as *lalāṭabimbā* at Hottul while at other places it is Ganesa who adorns this place. On the *prastara* i.e., entablature, above are seen *vyālas* and the figures of deities including Siva. These temples possess well decorated doorjambs and pediments but they do not consist of more than six *śākhās* as that of Kashivishweshwara at Lakkundi which has nine *śākhās*. Of these, the one of Hottul possesses *shaṭśākhās* and thus is of *mālinī* variety of *jyēṣṭhadvāra* type. At other places the *śākhās* being five, can be called *nandini* variety of *madhyadvāra* type. The thresholds have *maṇḍārakas* flanked by *kīrtimukhas*. On the lower parts of the *śākhās* are depicted the *dvārapālas*, *chāmaradhāriṇis*, Gangā-Yamunā, etc.

Stambhas:

In all respects they simulate those from the neighbouring Chalukyan temples at Belgaum, Degamve, etc. They are beautifully wrought.¹⁴

Śikharas:

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28. TEMPLE ARCHITECTURE OF TULUNADU: A BRIEF SURVEY

II. Sarkar

1. INTRODUCTION

Tulunadu, roughly comprising the present Dakshina Kannada (South Kanara) District in Karnataka and a part of the Kasargod Taluk of Cannanore District in Kerala, follows a defined linguistic boundary. The language is known as Tulu, which is a Dravidian dialect showing affinity with Kannada, and Kodava of Kodagu (Coorg). Little is known of the history, much less of architectural traditions, of Tulunadu prior to the emergence of the Alupas of Udayapura as a powerful political force in that part of the country. In the Sangam age it was inhabited by a tribe known as Kosar. During the 4th and 5th centuries A.D. a Kadamba line of rulers extended its sway over Tulunadu. The Mahakuta inscription of Mangalesa (602 A.D.) declares that the Chalukya Kirttivarma I (c. 567- 598 A.D.) conquered the Alukas or Alupas. Here is an evidence which points to the rise of the Alupas as an independent power, in the 6th century, close to the border of the Kadamba region. However, nothing is known of the Alupa contemporary of Kirttivarma though it is fairly clear that the Alupas under Aluvarasa I (c. 650-680 A.D.) ruled over the Kadamba country as vassals of the Chalukya king Vikramaditya I (c. 654-681 A.D.). The relation of the Alupas with the Chalukyas became still closer when Chitravahana I (c. 680-730 A.D.) married the Chalukya princess Kumkuma-mahadevi, sister of Vijayaditya, the Chalukya emperor.

The Alupas held their sway over Tulunadu for over a millennium. In the course of their long history the Alupas changed their allegiance from one imperial power to the other: from the Chalukyas of Badami to the Pallavas of Kanchi, from the Gangas of Talakad to the Rashtrakutas of Malkhed and so on. They claimed origin from the Pandyas of Madurai; significantly, the symbol of carp, an emblem of the Pandya-Kula, is found on the seal of the Belmannu charter, the only known copper-plate grant of the Alupas.

Not much is known about the architectural traditions of the region. One may just surmise that different kinds of Brahmanical practices were in vogue alongside the animistic practices like worship of the Bhutasthanas in the form of unpretentious structures containing folk images in metal, wood or terracotta in human form or resembling animals. So far as the temple architecture is concerned, one may take 700 A.D. as the *terminus a quo* when the Alupas were firmly saddled on the throne of Tulunadu with their capital at Udayapura, near Udupi. The region developed its own distinctive style which reached its climax after the Alupas vanished from the political arena yielding place to more than a dozen minor chieftains with Vijayanagara rulers as overlords, sometimes just nominally. There is no reason to assume that the style grew in isolation without any outside influences. On the other hand, the Tulunadu style maintained its individuality in the face of strong outside impulses, including the Chola impact which reached this part of the western littoral in the trail of military conquest. Eventually the region gave rise to a unique architectural

tradition in stone, copying the wooden prototype; it is this tradition which Henry Cousens termed as the Kanarese style

2. THE RELIGIOUS BACKGROUND

The Alupa rulers were followers of Saivism; their capital city of Udayapura (the modern Udiyavara near Udipi) was then an important religious centre. The ruined Somesvara temple at Udiyavara, on a hillock known as Sambhukal, is probably the earliest extant temple in Tulunadu. Inscriptions of Alupa rulers are replete with references to Saiva shrines, and it is likely that temple architecture in Tulunadu began some time in the first quarter of the 8th century. The Udiyavara inscription of Aluvarasa II (c. 730-765 A.D.), and one of Ranasagara (c. 765-805 A.D.) mention the deity of the Somesvara temple as Sambhukalladeva and Chambukalle-Bhattaraka, a name preserved even today. Before that, when Kadamba country was under their control, the Alupas possibly had the famous Madhukesvara temple built at Vanavasi, much in the Chalukya style and datable not before 700 A.D.

The Cholas being followers of Saivism must have built some Saiva shrines during their inroads into this coastal tract. However, that Chola artistic tradition reached Tulunadu before Rajaraja the Great (985-1014 A.D.) is apparent from the discovery of inscribed bronze images (968 A.D.) from Kadiri. The Ganesa shrine in the Somanathesvara temple at Ullala is an architectural landmark of the Chola contact.

It was Bankideva I (c. 1020-1050 A.D.) who freed the region of the Chola domination and re-established the Alupa sovereignty. During the period the Alupas ruled mostly from Barahakanyapura or Barakuru though Udiyavara continued to occupy a prominent place. Occasionally the capital was possibly shifted to Mangalapura. Whatever that may be, Saivism still dominated the religious scene. In fact, Saivism continued to be an important religion even when most of ruling chiefs were Jains.

An interesting development in the religion of the Alupa country is the worship of the Saptamatrikas and of Durga Mahishasuramardini. The Polali inscription, attributed to the reign of Chitravahana I (c. 680-730 A.D.), states that the Alupas were protected by Saptamatrikas, as also were the Kadambas and the Chalukyas. It may be assumed that the cult of the Saptamatrikas spread from the Chalukya region to Tulunadu. Among several gigantic stucco or clay images in the shrine at Polali dedicated to Rajarajesavari, one known as Bhadrakali has jackal as *vāhana*, suggesting its identification with Chamunda. The Virabhadra temple at Udiyavara enshrines stucco or clay figures of Kaumari, Vishnavi and Mahesvari, each with characteristic *lānchhana*. It is worth-noting that the number of Mothers in a shrine is often less than seven. Stone images of Saptamatrikas, noticed at places like Kotesvara and Ullala, on the other hand, are without mounts. These images may be dated to the 9th century and are somewhat reminiscent of the Nolamba sculpture, though the local idiom is equally manifest. Stucco or clay images may represent the vestiges of an earlier tradition. It is noteworthy that images of Mahishasuramardini from Tulunadu show Durga uplifting the hind part of Mahisha by holding his tail, a form quite uncommon in south India. Some of these may be dated to the 9th century.

The Alupa rulers followed a policy of religious tolerance from the very beginning. Images of Krishna, Vishnu, Skanda and Surya are known from the early phase of religious activities. Furthermore, Kumkumamadevi, the Chalukya consort of Chitravahana I constructed a Jaina establishment of Purigere, Dharwar District, at the request of her husband. It is, however, doubtful whether any Jaina foundation existed in Tulunadu during the rule of the early Alupas. Likewise it is a debatable issue whether Buddhism received any foothold here during this period although a stone image of Buddha is reported from Muluru or Mulapura of inscriptions.

The invasion of the Cholas marks a dividing line between the early and later phases of the Alupa rule in Tulunadu. Saivism still dominated the religious scene, in spite of the fact that Vaishnava cult had been gaining grounds steadily. The earliest epigraphical reference to a Vaishnava shrine, dedicated to Gopinatha, is in an inscription of 1286 A.D. It is said that the arrival of the great preacher Madhvacharya on the scene towards the end of the 13th century completely altered the complexion of the religious history of Tulunadu. However, the discovery of various Vaishnava images executed in the Hoysala style throughout the country may indicate the popularity of the cult in the 12th century. Sculptures of Gopalakrishna in the Gopalakrishna shrine at Karkala, Venugopala from Barakuru, Samkarshana and other images in the *dēvakōshṭhas* of the Anantapadmanabha temple, Karkala and the like examples may be ascribed to the 12th century. Intercourse with Hoysala region may have been responsible for the rise in popularity of Vaishnavism in the 12th century.

From the beginning of the 13th century Jainism made its presence felt in Tulunadu. The earliest reference to Jaina individual is in a damaged epigraph from Mudabidure dated in the reign of Kulasekhara I (c. 1160-1220 A.D.). Moreover, the king who succeeded Kulasekhara was Kundapa, who being a Santara prince, must have been a Jaina by faith. A minor family of chieftains who had one of their capitals at Somesvara, near Ullala, ruled from about the middle of the 12th to the 18th century; one Vikra-Chauta of this family set up Mudabidure as his headquarters.

The Hoysala invasion of Ballala III (1291-1342 A.D.) sounded the death-knell of the Alupa dynasty and created preconditions for the rise of more than a dozen minor chieftains to prominence. Curiously enough, inscriptions of both Hoysala and Alupa rulers have been found from Tulunadu during the first half of the 14th century by which time the Vijayanagara power must have extended its suzerainty over this coastal region considered as a vital area for the import of horses. Mangalore and Barakuru as ports also played notable roles in the maritime trade with the Arabs. By the end of the 14th century, the Alupas as a strong regional power disappeared from the history of Tulunadu making room for the minor families to play their roles in political and cultural spheres.

Barring one or two, all the chieftains like the Chautas, the chieftain of Nagire (North Kanara), the Kalasa-Karkala rulers, Haduvalli-rajya (North Kanara), the Bangas of Puttur etc. were Jains who participated in temple-building activities. So far as Tulunadu is concerned, the period witnessed the golden age of Jainism. Monuments of Mudabidure and Karkala, monolithic statues of Karkala and Venur bear eloquent testimony to this unprecedented growth of this

religion. At the same time this growth was certainly not at the expense of Saivism which, as the Vijayanagara records from 1345 to 1565 A.D. show, continued to be the principal religion of the territory. An analysis of these epigraphs reveals that most of the gifts to Saiva establishment were for the maintenance of existing temples, whereas the majority of the Jaina monuments came up only just then. It was a period when the European traders, too, had arrived, and the favourable trade with them must have created enough surplus wealth to enable these Jaina chieftains to finance some of the stupendous monuments of lasting splendour.

Vaishnavism also progressed but not to that extent as to overshadow the other faiths. The school of Madhvacharya set up the nucleus around the Krishna temple at Udipi, the earliest mention of which is in an inscription of 1366-67 A.D. It must not be lost sight of that all the Vijayanagara rulers and following them their governors adopted the usual policy of religious tolerance. Perhaps Vaishnavism made rapid stride when Jainism was on the wane. Certain new trends in the realm of Brahmanical faiths emerged during this period. For instance, an inscription of 1347 A.D. refers to a temple at Koragala, dedicated to Trimurti in the form of Brahma, Vishnu and Mahesvara. The cult of Revanta, the son of Surya, was then a new phenomenon and a temple at Barakuru is dedicated to him. Importance of cavalry in the military warfare of the time might have been responsible for the popularity of this cult.

3. ARCHITECTURAL FEATURES

This history of temple architecture in Tulu Nadu covers a time-span of nearly a millennium. Broadly speaking, this may be divided into two phases with the Chola conquest serving as the principal divide. The first phase begins from 700 A.D. and ends with the disappearance of the Cholas from the political scene; *terminus ad quem* of this period may be fixed at 1000 A.D. rather an arbitrary line of demarcation. It is possible to divide the next seven hundred years into two: second phase (1000-1300 A.D.) which ends with the disappearance of the Alupas and the third phase (1300-1700 A.D.) characterized by political fragmentation of Tulu Nadu, the rise of Jainism and the emergence of Kanarese style of architecture.

It is not easy to define an architectural style for Tulu Nadu, since the region seems to have been a meeting ground of divergent trends. Moreover, geographically and climatically the Tulu Nadu coast is in no way different from the Malabar coast to its south and the Konkan to the north. Laterite is the main building material all along the western seaboard while the high rainfall makes it imperative for the builders to choose sloping roof for their structures, be they secular or religious in character.

First Phase: Both laterite and granite have been used for the construction of temples. The sand-stone tradition of the Chalukya country made no impact due to the absence of this stone in the region. Though the majority of temples carry superstructures in the form of sloping roofs, a few temples with typical Dravida superstructure were also built. Granite has generally been used for the construction of *adhishthāna* and laterite for walls; in this respect the temples of Tulu Nadu and Kerala share a common trait.

Tulunadu shows a predominance of apsidal and rectangular ground plans; circular temples, which constitute a dominant type in Kerala, are rarely seen. However, shrines built on square plan are not uncommon. No less than twentyfive apsidal shrines are known irrespective of their chronological positions. The earliest temple of Tulunadu, the temple at Sambhukallu Udiyavara, has an apsidal ground plan of an unusual type. It consists of an apsidal structure (38 ft 2 in x 27 ft 6 in) enclosing an oblong *garbhagriha* (15 ft 3 in x 13 ft 5 in) which is again apsidal (12 ft x 9 ft 3 in) internally. In front of the shrine is the *nandi-maṇḍapa* (locally called *Vāsaba* or *tīrtha-maṇḍapa*), which like the *namaskāra-maṇḍapa* of Kerala tradition remains detached from the main shrine. The temple and separate *nandi-maṇḍapa* were originally enclosed by a colonnaded cloister, traces of which are now almost buried. The *garbhagriha* enshrines a linga, with octagonal shaft, placed on a square *pīṭha*. The *maṇḍapa* is approached by a flight of steps with *hastihasta* banisters, bearing crudely executed *tōraṇa*-design. While granite is used in the lowest course of the *garbhagriha* most of the structure is built of laterite blocks. This very temple is referred to in Alupa inscriptions of the 8th century. The manner in which it is mentioned in the inscription of Aluvarasa II (c. 730-765 A.D.) might suggest its existence even before his time. One of the records of two pilgrims on the rock near the ruined temple is also ascribable to the 8th century. Thus a date not later than c. 725 A.D. for the original building seems fairly reasonable.

The apsidal temple at Udiyavara may be compared with the Parasuramesvara temple at Atirala, Andhra Pradesh. Its another nearest parallel, if only the sanctum is taken into account, might be from the late Buddhist phase of Amaravati. A temple with similar ground plan, but of uncertain date, has been noticed at Murdesvara, near Bhatkala, Uttara Kannada (North Kanara) District. It is likely that Kerala derived the apsidal plan from Andhra and Karnataka through Tulunadu the last mentioned region showing unusual concentration of such temples. A distribution map of apsidal shrines in the west coast shows higher frequency in the north and it becomes rarer as one proceeds towards Trivandrum. The circular shrines show just the reverse distribution pattern.

It is noteworthy that the apsidal shrines of Tulunadu show no external division between sanctum and *mukha-maṇḍapa*. An apsidal shrine, which may be ascribed to this phase, is the Mahalingesvara temple at Brahmavara, a large complex built on *sāndhāra-gajapriṣṭha* plan. The temple faces east and has undergone considerable alteration. Walls are of laterite and relieved by *kudya stambhas* and *śāla-śikhara*. The *adhishthāna*, of granite, is practically buried; from what is visible it is certain that it belonged to the *kapotabandha* class having *kumuda* of the *tripaṭṭa* type. Interestingly this type of *adhishthapā* is also associated with the early apsidal shrines of Kerala. The Mahalingesvara temple has an apsidal *garbhagriha* and *mukha-maṇḍapa*, both circumscribed by a *pradakṣiṇā-patha*. In this complex, the pillared *mahā-maṇḍapa* and portico are later additions. Its *vimāna* is two-storeyed, both the roofs having tiles on a wooden frame, the apsidal *grīva* has a stylized *hāra* decorations. Such apsidal shrines of Tulunadu and Kerala, seem to have been inspired by the Durga temple at Aihole, as this temple has a separate *garbhagriha* inside the apsidal outer wall. If the Durga temple at Aihole is datable to the 8th century, there is every likelihood of its spread to Tulu country latest by the 9th century A.D. In

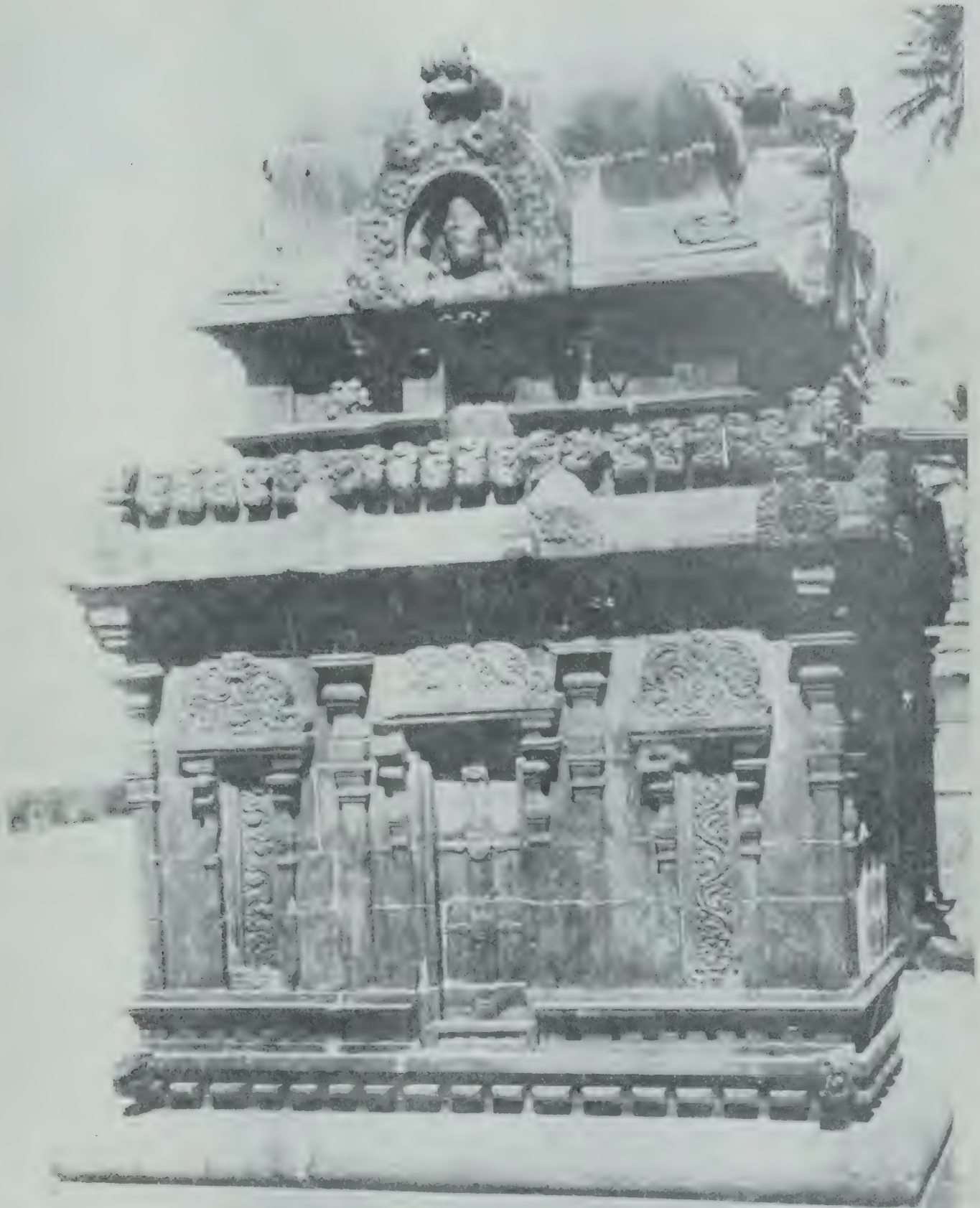
the circumstances, the beginning of the Mahalingesvara temple at Brahmavara may be dated to c. 850-900 A.D.

Mention has already been made about the occurrence of rectangular shrines in Tulunadu, the earliest representative of which is the Rajarajesvari temple at Polali. Despite the fact that this granite temple has been thoroughly renovated its older features still are clearly discernible. In its original plan it was possibly a rectangular shrine, with an entrance to the east. At present it is a two-storeyed structure, having a *sukanāsa* projecting in front and roofs covered with copper sheets. There are at present two circumambulatory passages, similar to those of the Varahasvami temple at Maravante and the Virabhadra temple at Udiyavara. This is a later feature, which was incorporated in the Rajarajesvari temple probably in a period of subsequent renovation. No rectangular structure in Tulunadu has *adhishṭhāna* in the true sense.

The stucco or clay images inside the *garbhagṛīha* are much later than the structure. Rajarajesvari with peacock as mount, is the central figure. To her left is Karttikeya with peacock; to the north is Bhadrakali with jackal. Figures of Brahma, Ganesa and Virabhadra are also seen in the *garbhagṛīha*. That the present structure was built in the 13th century A.D. can be adduced from a Kannada inscription on the lintel recording that the temple was built by one Vasudevan. Two inscriptions in the temple precinct have been ascribed to the 10th century; the inscription, in the 7th-8th century characters, that refers to the Seven Mothers as protectors of the Alupas, may indicate the existence of an earlier structure. This is supported by the presence of a Mahishasuramardini image of about the 9th century in the Durgaparamesvari shrine. This evidence might seem to demonstrate that the temple-site at Polali dates back at least to the 8th century A.D. though the earliest structural vestiges are datable to c. 900 A.D.

Rectangular shrines consisting of just a sanctum are also known; in most cases these are meant to house Saptamatrikas. Several sets of Matrikas and a few rectangular shrines of the Muttaraiyar, Irrukuvel and Chola idioms in Tamilnadu indicate the general popularity of the cult. There is little evidence, however, that a rectangular plan for Matrika shrines attained any popularity in the Chalukya territory. Though the Mother cult spread from Chalukya area to Tulunadu it is doubtful whether the rectangular plan was derived from that source. On the other hand, transmission of architectural form from Saurashtra is a definite possibility as it attained popularity in the Maitraka kingdom during the 6th century A.D.

Of the *ekatala nirandhara vimāna* the most noteworthy is the Mahalingesvara in the Panchalingesvara complex at Barakuru. It faces east and is made of laterite. A four-pillared *mukha-maṇḍapa*, together with the shrine, forms a rectangle. A detached *maṇḍapa*, without Nandi, stands in front. The only feature distinguishing the two components is the presence of *ghana-dvāras* in the *vimāna*. Stylistically, the temple with *pādabandha adhishṭhāna* may be dated to the 9th century; in fact, fine sculptures of Surya, Skanda and other images may be ascribed to the same period. The earliest epigraphs from this temple date to 1140 and 1155 A.D. and belong to the reign of king Alupendra (c. 1110-1160 A.D.) where the deity has been called Marakandesvara.



1. Ganesha shrine, Somanatha temple, Ullala

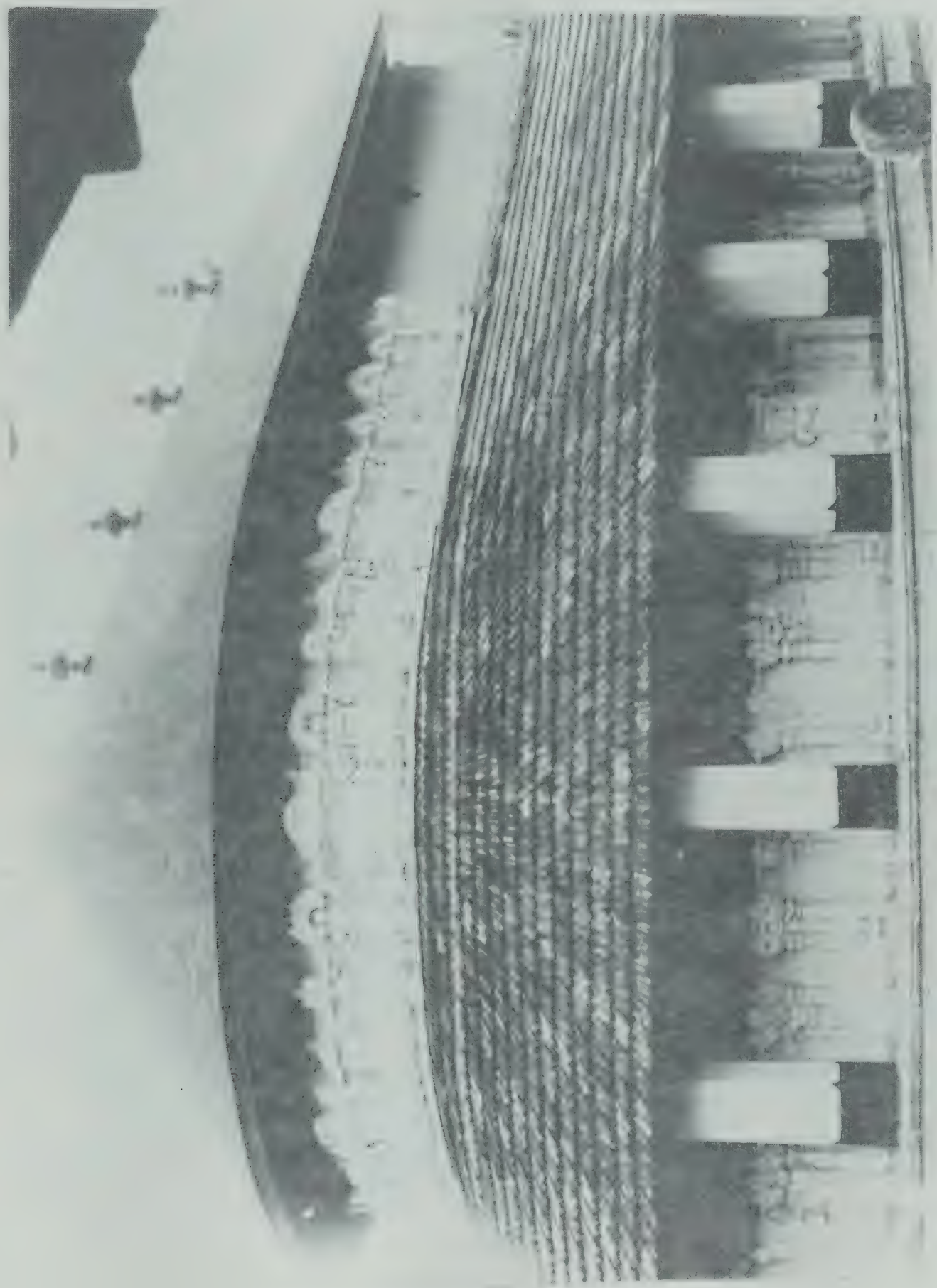
A ground plan found in Tulunadu that stands completely apart from the Kerala style is with a closed *mukha-mandapa* and a square sanctum forming a rectangle. Wall decoration is practically absent except for *kudya-stambhas* and *ghana-dvāras*. Apsidal shrines of Tulunadu also show no external division between sanctum and *mukha-mandapa*. Thus walls do not show any recessing. *Adhishthānas* and columns display little variety; the *kapota-bandha adhishthāna*, frequently met with in Kerala, is uncommon though not absent. Similarly, the *sarvatōbhadra* plan, so common in Kerala, is rare in this and the succeeding sub-phase in Tulunadu.

There are few temples in Tulunadu built in typical Dravida style. The Ganesa shrine, a square *ekatala vimāna*, in the Somanathesvara temple at Ullala (Pl. 1) is the finest surviving specimen in Tulunadu. It is built entirely of granite and is an example of a *nirandhara Brahmachchanda vimāna*. The Ganesa shrine may be dated to 975 A.D. though some loose images of Saptamatrikas in the cloister of the Somanathesvara temple may be ascribed to the 9th century A.D. Here is a temple which clearly reflects a acquaintance of Tulunadu with the Chola tradition.

Like the Ganesa temple at Ullala, the *sāndhāra* Manjunatha temple at Kadiri, Mangalore, is an exotic note in the architecture of Tulunadu. Its superstructure, in the form of receding tiers, appears to be a later addition as also is the case with the screen around the sanctum. The temple is square, with *bhadra* projections having *dēva-kōshthas* with images. Some scholars consider the Manjunatha temple as of Buddhist origin because of some bronze images of seemingly Buddhist association. One is a beautiful figure of Lokeshvara set up and inscribed by the Alupa king Kundavarma (950-980 A.D.), the first to introduce "dated" records in the Tulu country. There are scholars who take it to be a form of Siva. In the same inscription the king is described as "a bee at the lotus-feet of Bālachandra-śikhāmaṇi" or Siva. The Saiva school at Kadiri appears to have been a forerunner of the Nathapantha school, which imbibed many Buddhistic tenets. That this faith was active at Kadiri is evident from a 12th century record from Kadiri itself. Whatever may be the religious affiliation of these bronzes, they display close relationship with Buddhist bronzes from Nagapattinam, and thereby indicate artistic contact between Cholanadu and Tulunadu even before the invasion by Rajaraja I.

Second Phase: The Alupas continued their rule over Tulunadu till about 1335 A.D. As stated above, it was Bankideva I (c. 1020-1050 A.D.) who freed the country of the Chola domination. In this task he was assisted among others by the Santara rulers of the Pombuchcha region. Moreover, after Kulasekhara Alupendra (c. 1160-1220 A.D.), the Alupa throne came in the hands of a Santara prince Kundana (c. 1220-1230 A.D.). It was a period of dynastic feud and also shaken by invasions by the Hoysalas. Yet Saivism continued to dominate the religious scene although Vaishnavism and Jainism had been gaining strength slowly and steadily.

The architectural trends of this phase may be divided into four: (a) local style dominated by apsidal shrine; (b) Kerala style; (c) later Chalukya-Hoysala style; and (d) the beginning of the Kanarese style. By far the most prominent edifices are the apsidal temples, many of which unfortunately had undergone total renovation virtually obliterating their earlier characters. Generally these are imposing structures showing a breadth/length ratio of 1:1 1/3. For instance,



2. Vimana, Mahalingesvara temple, Kota

the Sadasiya temple at Suratkal overlooking the sea, measures 48 ft 4 in and 35 ft 11 in respectively in the longer and shorter axis. Again, the double-storeyed Mahalingesvara temple at Kota (Pl. 2) measures 23 ft 4 in x 23 ft 3 in. Among the apsidal temples, the Panchalingesvara temple at Kotacheri, and one at Barakuru perhaps retain some original features. Most of these shrines are *sāndhāra vimānas* with a closed ambulatory inside. Interior division of the temple into sanctum, which is also apsidal on plan, is not recognizable on the plain exterior. It was no doubt a popular form for Saiva temples; however, the Durga temple at Mudabidure too has an apsidal ground-plan.

The *sāndhāra vimāna*, be it apsidal or square, shows a high frequency in this phase. Many of them are comparable to the contemporary Kerala temples, specially of the Mushaka country. In such temples *garbhagṛiha* has been transformed into an independent *Drāviḍa vimāna* having an octagonal *śikhara* and *grīva*. There are temples (e.g. Brahmalingesvara at Udiyavara and Mahalingesvara at Vaddarse) only with a square sanctum as also those with a narrower *mukha-maṇḍapa* projecting out of the larger sanctum (e.g. Kotinathesvara temple at Kotesvara). Kerala style of Dravida temple is housed inside a Kanarese type of structure, with overlapping stone slabs, in this Kotinathesvara temple.

The later Chalukyan-Iloysala style of architecture is indeed rare in Tulunadu despite the popularity of the Iloysala sculptural tradition. This artistic wave had its tangible expression in the 12th century. The Senesvara temple at Bainduru (Pl. 3), associated with many Iloysala sculptures, may be taken as an outcome of the fusion of the Later Chalukyan architecture with Iloysala plastic art. The temple built of chlorite schist and comparable to Later Chalukyan temples at Aihole is a square *pancha-ratha vimāna*. Columns inside are lathe-turned and well decorated. There are *dēvakōshṭhas* on the walls in the form of miniature northern *prāsāda* depicting curvilinear *śikhara* crowned by *āmalaka*. The trend cast no influence on the local style which continued to follow simple pillars and *adhishṭhānas*.

An interesting development of *adhishṭhāna* is the gradual disappearance of dentils in the *kanṭha* and these dentils were the stylized representations of rafter-ends in wooden constructions. Repetition of *kanṭha* and *paṭṭika* brings the *adhishṭhāna* types closer to the widespread Kerala tradition. In the case of rectangular shrines, which must have been built in this phase as well, *adhishṭhāna* continues to be absent. A rectangular shrine that may be ascribed to this phase is the Varahasvami temple at Maravante. The rectangular hall has been divided into triple shrine dedicated to the three forms of Vishnu. Another feature worth special mention is the popularity of *haṁsa-valabhī* in the temple architecture of Tulunadu; perhaps the motif was borrowed from the Ganga tradition of Karnataka.

Third Phase: This was a period when Jainism came to limelight. Vaishnavism also made considerable headway but not to the extent of overshadowing the other faiths. In the sphere of architecture the departure from the earlier traditions is very much conspicuous, for the Kanarese style of architecture, with its elegant form and lofty dimensions, was now at its best. With its impressive sequence of planes and solidness in configuration, though still suffused in its innate woodenness, it is indeed an architectural creation, unsurpassed in grandeur and beauty in the entire architectural history of the west coast. The use of sloping roof of overlapping stones or



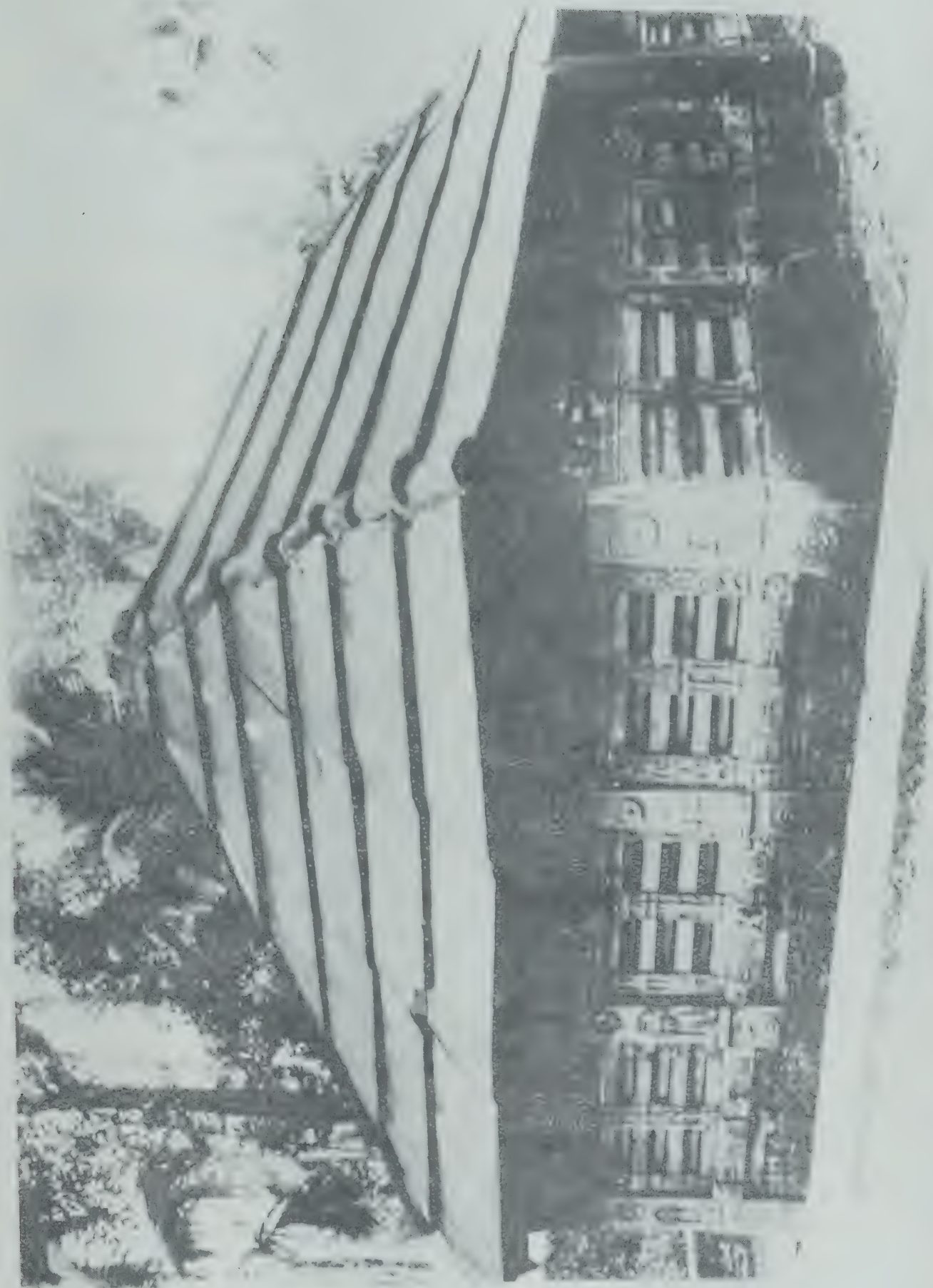
3. Senesvara temple, Bainduru

Flat roofs with overhanging eaves, the peristylar arrangements and carved stone-screens for enclosing the main temple are some of the principal features that stand in sharp contrast to other contemporary architectural styles. Reduplication of overlapping stone-roofs and profuse use of granite lend a sense of uniformity in style; however, a closer look will not fail to detect diversity in forms which came up, thanks to the munificence of Jaina chieftains who ruled over different parts of North Kanara and South Kanara. There are at least four major centres of this architectural tradition; Karkala, Mudabidure, Bhatkal and Haduvalli, the last two places being in North Kanara. In their architecture certain local variations are noticed and these may be summed up in the following paragraphs. Each of these localities deserves separate treatment of its own and what is presented here is the barest minimum. Let it be emphasized here that the Kanarese style is totally absent in Kerala.

Most important of the four localities stated above is Mudabidure, the headquarters of Virachauta, towards the end of the 14th century. There are about eighteen Jaina temples at Mudabidure, also called Vamsapura and Venupura. For the rise of this Jaina centre common people contributed as much as the various royal families of Kanara country. As a matter of fact, the history of the greatest of the monuments here the Tribhuvana-chudamani-chaitya, popularly called thousand-pillared temple dedicated to Chandraprabha bears witness to the fact that both common people and ruling families share alike in the gradual development of this vast temple-complex. For example, an inscription dated 1430 A.D. of Devaraya II, the Vijayanagara ruler, records the construction of the *Chaitya* by the Jaina preceptor Abhinava-Charukirti-pandita with the help of the people of Salikonadu, the Chauta ruler and with the money granted by the imperial governor Devaraja-Odeya. This was the first phase when the sanctum enshrining the image of Chandraprabha was built. In 1451 A.D., with the cooperation of sixty Jaina families of different professions, was built the *mukha-maṇḍapa* of the temple. Earlier in 1430 A.D., Bhairava, of the Nagire ruling family, was responsible for providing the copper sheet over the third storey of this temple. Further, the *māna-stambha* in front of the temple was raised at the instance of the queen of Bhairavendra of the ruling family of Gerusoppe. Even the Keladi ruler Venkatappa Nayaka I (1586-1629 A.D.), a follower of Vira-Saiva cult, contributed to the renovation of this temple.

The Tribhuvana-Tilaka-Chudamani was not the first Jaina monument to come up at Mudabidure, for the Gurugala Basti of Chandagra-Parsvadeva, is referred to in an inscription of 1390 A.D. Perhaps it may be identified with the Parsvanathasvami temple at Guru Basti. It is a *dvitala vimāna* of the rectangular variety, the interior of which is divided into a square sanctum with a *pradakṣiṇāpatha* formed by an enclosure, rectangular on plan. While the extended front part of the middle wall provides space for the *antarāla*, the last or the third wall, made of laterite, follows again, a rectangular alignment, thereby providing space not only for the second ambulatory but also for the pillared *mukha-maṇḍapa*.

The majority of the temples at Mudabidure follow the ground-plan similar to that of Guru Basti. With the exception of the Tribhuvana-Tilaka-Chaudamani all the temples here have an austere appearance, and most of them with sloping roofs. In this group of temples, unlike those of Karkala and Bhatkal, the emphasis is both on height and linear extension. Double-storeyed



4. Ketapi Narayana temple, Bhatkal

temples, with flat roofs, as in the Devamma-seth Basti, follow a very old tradition typified by Lad Khan and Meguti temples at Aihole.

No less than a score of flat-roofed temple, besides the famous Chaturmukha Basti and the Gomatesvara statue (height 41.5 ft), are found at Karkala, the headquarters of the Kalasa-Karkala family of chieftains. While the statue was carved out in 1432 A.D. by Vira-Pandya I, the Chaturmukha Basti was built in 1586 A.D. by Bhairavendra II. It reveals a plan of concentric squares with four functional openings (*sarvatōbhadra*) and peristylar arrangement, the latter arising out of the structural necessity for providing additional support to the heavy stone-built eaves. There is yet another *chaturmukha* shrine here built in 1545 A.D. by Abhinavapandya in the centre of a tank called Anekere. Broadly speaking, the flat-roofed temple and *chaturmukha* or *sarvatōbhadra* Jaina shrines may be taken as the characteristic forms of the Kalasa-Karkala rulers.

Another important centre of Kanarese style of architecture is Bhatkala in Uttara Kannada (North Kanara) where both Jaina and Vaishnava temples have been built, mainly of granite stones. Bhatkala was an important centre of maritime trade and the region included Haduvalli-rajya with its headquarters at Sangitapura (modern Hadavalli). Although the extant temples, the Chandranathadeva being the most important at Haduvalli, are large ones, the Bhatkala temples are generally small and have their own individuality. Here also one finds the sloping pyramidal roof made of overlapping granite slabs. However, what is most characteristic is their exterior embellishments by way of providing beautifully carved stone screens enclosing an otherwise unpretentious shrine. But the Jaina shrines here have no decorative element on the exterior, except in some places stone screens for letting in light and air. The Jattappa Nayaka Chandranathesvara Basti is the most imposing temple - a two storeyed *sāndhāra* temple having two main *dvitāla vimāna*, both rectangular on plan. One of them is flat-roofed while the other has a pyramidal roof of overlapping slabs. Highly ornate Vaishnava shrines generally consist of a square *garbhagriha ardha-maṇḍapa* and pillared *mahā-maṇḍapa*; in some instances, *mahā-maṇḍapa* is divided from the *ardha-maṇḍapa* by a wall, pierced by a doorway. To this category belongs the Ketapinarayana Devasthana (Pl. 4), the most ornate example from Bhatkal, the Adakenarayana, the Lakkarasa Kamti Narayana, Santappa Nayaka Tirumal (1555 A.D.) and Narasimha Devasthana. There is also a typical *Drāviḍa* shrine of square plan, *grīva* and *śikhara*. Made of granite it has a *sukanāsa* and was constructed in 1590 A.D.

It is not possible to enlist every type of Kanarese style along with its characteristics. Suffice it here to say that it is this style which may be acclaimed as typical of the region and, at the same time, impregnated with an elegant robustness and enduring beauty.

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29. JAINA ARCHITECTURE AND SCULPTURE IN MUDABIDURE

P.N. Narasimha Murthy,

When the sails were torn out in the plains Jainism had its moorings in the Karnataka coast. The anchorage was not only safe but also strong. The religion witnessed a golden age during the medieval period. The entire Taluk of Karkala became the most important centre of Jaina cultural activities. Mudabidure, one of the centres of this Taluk, developed as a nucleus of Jaina cultural and religious activities with a pontificate.

The monuments of Mudabidure reveal the antiquity of Jainism in this town. They depict not only the architectural grandeur but also the sculptural beauty. There are more than fifteen Jinalayas in Mudabidure. The earliest of them are Ammanavara basadi and the Leppada basadi and the latest one is the Tribhuvana Chudamani Chaityalaya also called the Hosa basadi.

1. ARCHITECTURE

The Jaina architecture of Mudabidure presents to us some of the features that were restricted only to the coastal region. The Jinalayas are completely plain and simple in appearance and rectangular in shape. It is strange but true that the Jainas chose their basadis to be rectangular in the most modest way. Suffice it to say that, that was the Jaina style of art that developed here according to the local needs.

Secondly, *Gōpura* - the pyramidal structure is not to be seen either on the *Sanctum-Sanctorum* or on the *mahādvāra*. It seems they had some practical reasons to omit a tower; the foremost being the heavy monsoon. Protection and maintenance of the tower from the heavy rains posed more problems than constructing it.

Instead of building *gōpuras*, the Jaina architects showed interest in planning and constructing basadis with more than one floor. Jinalayas with two floors - ground floor and first floor, are very common. Whereas the Tribhuvana Chudamani Chaityalaya has three floors - *keḷagaṇa-nele* (the bottom or ground floor), *naḍuvaṇa-nele* (the central floor) and *mēgaṇa nele* (the upper floor). The storeyed construction resulted in two advantages. Firstly, it provided sufficient space for sub-shrines instead of having them separately in the *prākāra*. Secondly, it gave scope for raising the height of the roof which could be added in tiers for a better look. The addition of two floors to Hosa basadi has increased the height and the roof over *garbhagṛiha* has the look of a beautiful *gōpura* (tower).

The basadis of Mudabidure have slopy gabled roofs mostly made of stone and occasionally in tiers using both stone and wood. The wooden superstructure was covered with copper sheets. This type of roof developed here due to the climatic conditions, particularly the heavy monsoon of the region. The gabled roofs of the Kanara region have attracted the attention of art critics like Havel and Coomaraswamy. The latter states that a more peculiar type of Jaina temple is

represented in the Kannada (Kanara) country below the Ghats, the style is characterised by its sloping roofs; the nearest analogy for the sloping roof is found in the Himalayan forms.¹

The Badagu basadi, Chola-setti basadi and Vikrama-Chola-setti basadi have flat roofs made of thick stone slabs. However, aisle parts of these basadis have slopy gabled roofs.

Hay-stack roofing was also very common in this region. Only in recent times they have been replaced by tiled roofs. As many as three basadis of Mudabidure bear testimony to this.

All the basadis of Mudabidure are built on a raised platform. In some cases the *jagati* gets beautiful lines and curves. The extended portion of it has given place for a narrow *pradakshiṇāpatha*. Each basadi has in common - a *mahādvāra*, a *navaranga*, a *sukhanāsi* and *garbhagṛiha* with narrow inner circumambulation.

An intensive study of the basadis of Mudabidure, particularly in Jaina-pete, reveals the possibility of these being just open pillared halls with a sanctum-sanctorum and rarely a vestibule. As needs arose people went on putting mud or laterite enclosures with a doorway and other additions. As a result, the original look of the basadis was lost. This led to a wrong generalised conclusion i.e., that these basadis must have been built during the Vijayanagara period.

For example we may just have a look at the Chola-setti basadi. This basadi has a *navaranga*, a *sukhanāsi* and a *garbhagṛiha*. The height of the *jagati*, over which it is built, is about 4' 6". There are highly polished and lathe turned massive black stone pillars in the *navaranga* and *sukhanāsi*. Originally these two parts had been put together to form an open *maṇḍapa* which in later times was covered by a crude wall with a door in front. The basadi has two *prākāras* and a *mānastambha* in front. In all probability this basadi was constructed during 11th-12th centuries A.D.

Similarly we have the example of Gurubasadi. Originally it had only an open *navaranga*, a *sukhanāsi* and a *garbhagṛiha*. The *garbhagṛiha* and *sukhanāsi* were covered by a wall of stone slabs. This was perhaps a late 9th century construction. During the early Hoysala period the Tirthankara basadi, with the images of 24 Tirthankaras, Sarasvati and Padmavati, was built just by the southern side of the basadi. Perhaps after this the *navaranga* was enclosed by a wall and a beautifully carved *dvāra* (doorway) was placed in front of it. Earlier, the door frame of *sukhanāsi* had *dvārapālas*. Now, even the door frame of the *navaranga* also has beautiful *dvārapālas*. The outer *pradakshiṇāpatha* was cut as a result of the extension of enclosure over *jagati*.

During the Vijayanagara period a closed *maṇḍapa* - pillared hall was constructed in front of the *navaranga*. The moderately carved tall pillars support the massive roofing. The central portion of the ceiling has obtained the shape of an inverted lotus. An enclosed passage made for the entry into the Tirthankara basadi regulated through this *maṇḍapa*. The doorway of this *maṇḍapa*, which became the main entrance was without *dvārapālas*. An inscription dated 1538 A.D. speaks of this construction and repairs made in the basadi.² Naturally, any visitor having

a gaze at this basadi through this hall, will hold the opinion that the basadi probably belongs to the Vijayanagara period.

TRIBHUVANA CHUDAMANI CHAITYALAYA

The most stupendous and magnificent of the basadis of Mudabidure is the Tribhuvana-Chudamani Chaityalaya also called the Hosa (new) basadi and Savirakambada (thousand pillared) basadi.

This is the best example of rectangular basadi built on a high platform raised in two stages from the ground level and having two upper storeys. As at present the basadi has two *prākāras* with huge doorways. The *mahādvāra* of the inner *prākāra* is very huge and the most magnificent one. The entire door-frame has intricate carvings and a pair of *dvārapālas* - a male and a female, on either side. The very first look at it depicts the Chalukyan influence. Immediately after this stands *mānastambha* closely followed by a *balipīṭha*. Next to it is a huge open *maṇḍapa* called Bhairadevi *maṇḍapa*. After this there is a row of halls leading to the *garbhagṛiha*. They are called (1) Chitra-devi *maṇḍapa* (2) Namaskara *maṇḍapa* (3) Tirthankara *maṇḍapa*, (4) Lakshmi *maṇḍapa* and (5) *Garbhagṛiha maṇḍapa*.

The huge and tall chaityalaya was built in a phased manner covering a period of about two quarters of the 15th century. This chaityalaya is really an outcome of the concerted effort of an united society wherein a number of people, merchants, nobles and kings participated and contributed for its construction.³

The first stage was over by 1430 A.D.⁴ It had a *garbhagṛiha*, a *sukhanāsi* and a *navaranga*, with a narrow passage for inner *pradakṣhiṇāpatha*. The *navaranga* had three doorways - facing south and north, while the main door with *dvārapālas* facing east. Above this main shrine, two storeys were constructed for two sub-shrines. The basadi, with its wooden superstructure looked very beautiful and the front portion, it seems, had some friezes and a portico. Hence a befitting description of it is in one of its inscriptions.⁵ It says:

"With rows of fine pillars, beautiful madanikās, metal door, pictorial yālis and frescos - all placed well on a strong foundation, this three storied chaityālaya is beyond description; yet, one thing is certain that Viśvakarma (the devine architect) will certainly nod his head over this highly skillful construction".

The king Bhairava of Nagire-rajya got the wooden roofing of the third floor covered with copper sheets. His queen Nagaladevi got erected the most beautiful *mānastambha* which was just like the *jayastambha* of Jina.⁶

In the next stage the northern and southern doorways of the *navaranga* were removed and in their places beautifully carved perforated screens were kept. Then the portico, in front of it, got the shape of a hall with enclosing walls and three doorways. The northern and southern doorways got a flight of steps each and small porticos with projected roofings. The eastern doorway of this hall became the *mahādvāra*; hence, got the *dvārapālas*. This entire *dvārabandha*

is excellent with intricate carvings. Stylistically, it is Chalukyan in influence. This change led to the addition of a *mukha-manṭapa* - an open pillared hall.

In 1477 A.D. two *gandha-kutis* (sub-shrines) were built right above the roof of the projected porticos adjoining the central floor - *naḍuvana nele*.⁷ This floor was constructed earlier by twelve merchant families.⁸ This central floor, a bit lower in height, connects the front and rear portions of the *Chaityalaya*.

In 1451 A.D. the most magnificent *mukha-manṭapa* called Bhairadevi *manṭapa* was constructed in front of the already existing open *manṭapa*. This old *manṭapa* is now enclosed with walls and a door. This door became *mahādvāra* but without *dvārapālas*. There are in all twelve perforated screens, six each on either side of this hall. This hall is called Chitradevi-*manṭapa*.

The Bhairadevi-*manṭapa* is really majestic in its outlook and superb in its creation. With the railings all around, this open *mahā-manṭapa* reflects the continuance of the Chalukyan influence on this region as late as the 15th century. This *manṭapa* is built on a two-tiered square platform and has 48 pillars. The pillars of the lower stage are thick and plain, whereas the pillars of the upper stage are massive and contain artistic and intricate carvings. The central ceiling has a very beautiful inverted lotus formation with ribs cutting at right angles and a pendant dropping down from the centre.

The upper storey of this *manṭapa* has a wooden superstructure, the roof of which is covered by copper sheets. Small images of wood are kept all around the upper storey in the fashion of *śālabhanjikas*. The *adhiṣṭhāna* of this hall has a row of frieze having sculptured scenes of fighters, wrestlers, hunters, animals, flowers etc. The most interesting are the giraffe and the Chinese dragon which indicate the contact of merchants of this region with Africa and China.

Regarding the pillars of these two *manṭapas* Walhouse holds the opinion that they remind us of the Egyptian columns.⁹ Whereas Percy Brown says that these pillars exhibit in their design the Chalukyan style.¹⁰ Fergusson observes that nothing can exceed the richness or the variety with which the pillars are carved. No two pillars seem alike and many are ornamented to an extent that they seem almost fantastic.¹¹ Further, Percy Brown with admiration, tells us that the pillars in the Bhairadevi-*manṭapa* are exceptionally elaborate, the shafts being moulded and chiselled into all kinds of patterns; certain parts of these are undercut into detached lotus petals and miniature balustrades, all executed with incredible precision, patience and skill.¹²

By and large, the complete plainness of the walls and pillars that support the heavy stone roofing in the periphery is well compensated by the elegance of the Bhairadevi-*manṭapa*.¹³

According to literary and epigraphical evidences this basadi was repaired several times.¹⁴ During the time of second renovation the wooden superstructures were replaced. The outer *prākāra* was completely cleared of all houses and orders were passed that no one should build house or anything inside this *prākāra*.¹⁵

One noteworthy aspect is that though repairs were effected no harm was done to the original style. Another point is that for a visitor the *chaityalaya* looks as if it was constructed at a stretch. There lies that skill of the architects who have maintained throughout the line, the plane and the theme of construction while effecting the various stages of development. And, as stated by Gururaja Bhat, the Tribhuvana Chudamani maha-chaityalaya is undoubtedly the most magnificent of the Jaina basadis of the Kanara coast.¹⁶

JAINA MUDINJA (TOMBS)

About a mile away to the east of Jainapete there are a number of tombs scattered around a particular place facing a beautifully constructed large and deep pond. Laterite is the material used here. These tombs are pyramidal structures of several diminishing storeys, each storey defined by a projecting cornice, and surmounted by a *kalaśa*.¹⁷ Percy Brown observes that in style, character and intention these tombs are even more unusual than the temples.¹⁸

2. SCULPTURE

Mudabidure presents to us a panorama of not only Jaina architecture but also sculpture. In fact, the antiquity of Jainism in this town is known to us only through the sculptures found in large number in various basadis.

The earliest of the images are the stuccos found in the Ammanavara basadi and Leppada basadi. Ammanavara basadi has the images of 24 Tirthankaras kept in a row on a raised platform; the images of Sarasvati and Padmavati are kept at a distance in separate niches facing each other. The image of Kshētrapāla is kept in a small shrine inside the *prākāra*. Of these; the image of Sarasvati is very beautiful with wonderful facial expression.¹⁹ The hall where these stuccos are kept provides the impression of a cave with beautiful carvings and niches.²⁰

The very name - Leppada-basadi is interesting for it signifies basadi of stuccos. Here Chandranatha is shown sitting in *padmāsana* on a throne with back-rest. His ears are very short and has a conical shaped crown on his head. He is flanked by two *chauri* bearers. Very rarely we come across Jina images having crowns, here we have one such rare example.²¹ Chandranatha's attendants Shama-Yaksha and Yakshi Jvalamalini have also been wrought very beautifully.²² Mudabidure stuccos exhibit rare imagination of the stucco worker and exhibit early features. They are comparable to the stuccos at Polali, Udyavara and Barakuru and may belong to 8th-9th centuries A.D.

In many of the basadis we come across stone and metal sculptures of the pre-Hoysala and Hoysala periods. The standing image of Parsvanatha in the Guru basadi is the best example of pre-Hoysala sculpture. The Jina is flanked by a nine-headed robust nāga and two very small *chauri* bearers. The Jina has coiled curly hair and elongated ears. There seems to be a long cut at the lower half of the ears resembling a hole formed after wearing very heavy ear ornaments. There is a very thick medallion at the back of the image. According to Gururaja Bhatt the image is about 3.6 metres high and belongs to 9th century A.D.²³

There is a beautiful but small bronze image of Ambika in Ammanavara basadi. It is in *tribhanga*. Her left hand is resting on the head of one of her attendants (who is holding a sword in his right hand) and is holding a bunch of fruits in her right hand. The drapery is very thin and laid out very elegantly. The necklaces, *karpa-kundalas*, bangles and bracelets are very elegantly shown, whereas the anklets and armlets are very thick. The whole execution exposes the style of a good dancer. *Kurma-tōraṇa* is supporting the *prabhāvali* in the centre of which sits a Jina with tripple umbrella. Shah says - 'a beautiful small bronze of Ambika from a shrine in Moodabidri, is a specimen of Chalukyan art of c. 10th century from Karnataka.'²⁴

The Guru-basadi and Settara-basadi have stone images of Chaturvimsati-Tirthankaras of the early Hoysala period.²⁵ The Ammanavara basadi has a beautiful stone image of Brahma of c. 10th century A.D. The images of Neminatha of Chola-Setti basadi; Padmavati and Sarasvati of Guru basadi belong to 11th-12th centuries A.D.²⁶ The Guru basadi has an inscribed bronze image of Adinatha of 13th century A.D. It has a *pīṭha* and a *prabhāvali*. The *pīṭha* is adorned with Adinatha in *padmāsana* with triple umbrella. There are images of 23 Tirthankaras in the *prabhāvali*.²⁷

The Vijayanagara period witnessed the exuberance of Jaina sculptural art. The *nōṃpis* (*vratas*) performed by the Jaina householders caused for the production of a large number of Jina images particularly in bronze. These images later adorned the basadis.

The Hosur-basadi has, all the best, Vijayanagara Jaina sculptures both in stone and metal. The image of Chandranatha, the presiding deity, in *kayōtsarga* pose is very beautiful. This 2.25m high image is perhaps the tallest bronze in South India, according to Gururaja Bhatt.²⁸ Padubasadi has a curious bronze pedestal with exceptionally beautiful *prabhāvali*. Bronze images of Parsvanatha, Padmavati and Jvalamalini are kept on it. The execution of these images is also very good. The size of the pedestal indicates that it was originally meant for one image, perhaps Parsvanatha. Only in later times the two Yakshi images are kept on this pedestal. The question how could Jvalamalini, the Yakshi of Chandranatha, be kept along with Parsvanatha, has no answer. Intense practice of Sakti cult may be one of the reasons for this mischief.

THE NAVARATNA IMAGES

The Guru-basadi is a repository of an untold wealth in the form of Navaratna images. These images of varying sizes from 2 to 15 inches in height, were formerly worshipped by wealthy merchants. Political insecurity must have been one of the reasons for donating these images to the basadi. The intrinsic value of the material content is more than the artistic value of these images. Certainly they are the rarest of their kind in the entire country.²⁹

WOOD CARVING

Wood carving had very well developed during the Vijayanagara period. The wooden superstructures of the basadis especially of the Hosur basadi, reveal the grandeur of wood cutters'

The Chouta palace here contains some masterpieces. They are the doorway, the *nava-nāri-kuijara* and the *saptanārituraga*. Though this palace is of a later period Srinivasan opines that we find in these much ingenuity and cleverness displayed by the artisans.³⁰

Thus, we find the basadis of Mudabidure as repositories of the heritage of Jaina art, the kind of which is hard to be seen in up the ghat region. The granite, which is very hard, has been chiselled out successfully. It has not only provided longevity to these monuments but also preserved the lines and curves of the cuttings. The philosophy of simplicity and plainness of the religion has entered into their architecture, yet not to the extent to be discarded. Mudabidure has carved a niche in the Jaina art history also.

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30. JAINA TEMPLE NEAR SOMAVARADA BAGILU, HAMPI

Balasubramanya

Majority of temples at Hampi are dedicated to different forms of Siva and Vishnu. Apart from these, there are a few Jaina temples also. A large group of temples with stepped pyramidal superstructure on the Hemakuta hill have been described as Jaina temples by some scholars.¹ But the sculptures of *dvārapālas* on the door jambs and Ganesha on the lintels of these temples indicate that these are Saiva temples. Similarly another temple with similar superstructure identified as Jaina temple is dedicated to Narasimha as revealed by several inscriptions and Vaishnava bas-reliefs on the temple.² Only three of the Jaina temples are well known. The best among them is Ganagitti Jaina temple and the other two are in Pansupari bazar facing one another in the midst of Saiva and Vaishnava temples.

Apart from these, there are few more Jaina temples situated near Somavarada Bagilu (Monday gate), on the eastern side of the city. Through this gate a road leads from Hazara Rama temple to Malyavantha Raghunatha temple. Three Jaina temples are located here on either side of the road - one on the northern side, two on the southern side. These temples are in dilapidated condition. Out of three temples, one on the northern side, very near to the gate, with elaborately carved *mukhamanṭapa*, is discussed here.

This temple³ consists of a *garbhagriha*, a large hall, which is completely dilapidated, another square hall and a *mukhamanṭapa*. The square hall has a *garbhagriha* each on east and west.

The interior of this temple is very simple. The main *garbhagriha* facing south has a doorway with an angled bands and medallion at the centre of the lintel. The inner hall in front of *garbhagriha* is completely dilapidated. Only fallen pillars and capitals can be seen here. Doorway of angled bands leads to the outer hall consisting of four free standing pillars and pilasters. The central pillars consist of two square blocks separated by 16-8-16-sided bands, top portion in the form of a pot, disc capital, square abacus with convex base shaped like a flower and angled corbels with central projection (Pl. 6). The central ceiling is raised on two rotated squares. The remaining ceilings are flat.

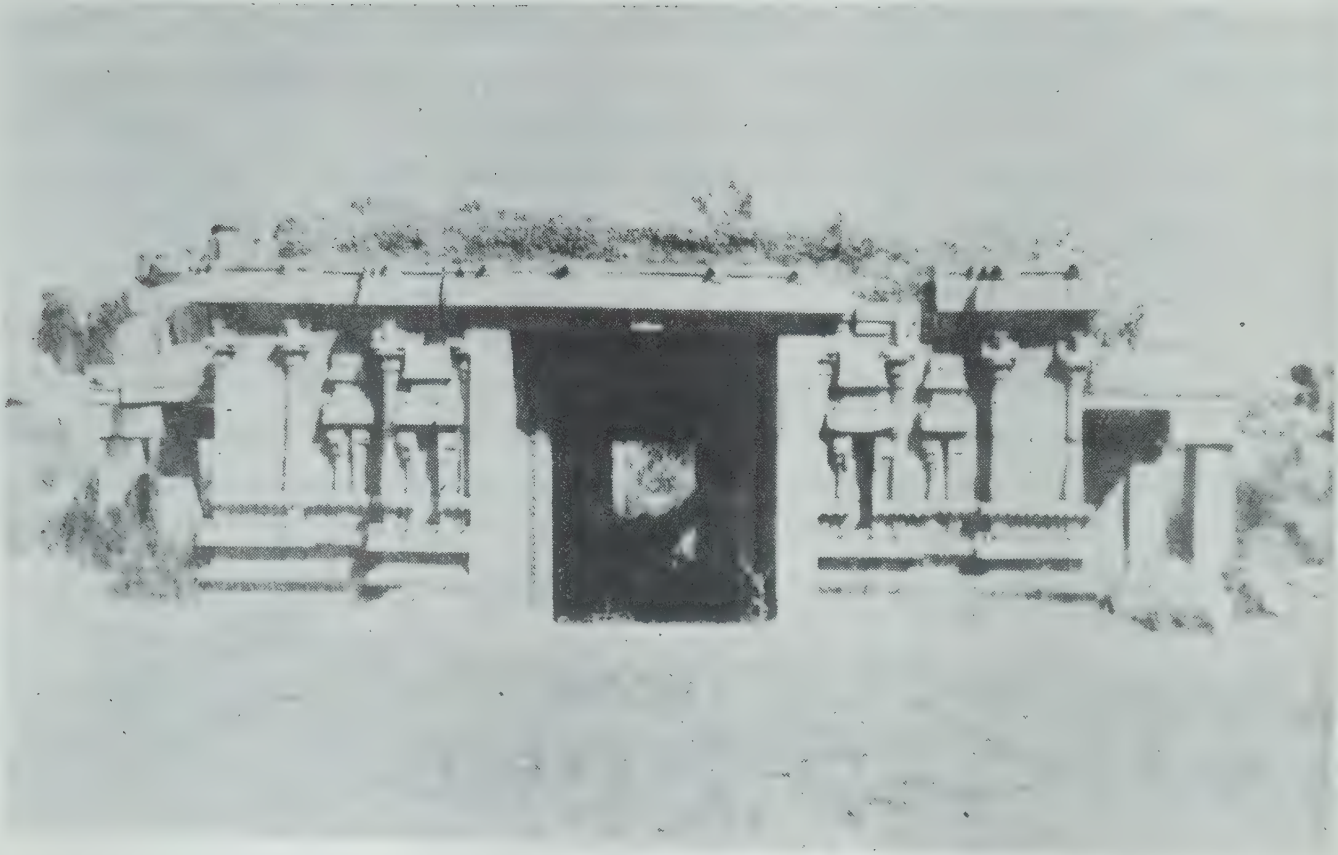
The western doorway has the angled bands. At the centre of the lintel is a seated Jina figure (Pl. 11), over which the beam is cut to provide space to this figure and there is a decorated *kīrtimukha* at the apex. The brackets of the pilasters flanking the doorway have petal designs. The pillars seem to be of early type and can be placed to the early part of 15th century. A doorway from the second hall leads to the *mukhamanṭapa*.

This doorway has the angled bands and a seated Jina (Pl. 10) at the centre of the lintel. On the lower portion of the doorway are *pūrṇakumbhas* (pot foliage) with door guardians. The *dvārapālas* are standing cross legged, in *tribhanga*, holding mace in one hand and another hand held in *abhaya* (Pl. 5). On either side of the door, in the adjacent bays, are two caparisoned

JAINA TEMPLE, HAMPI

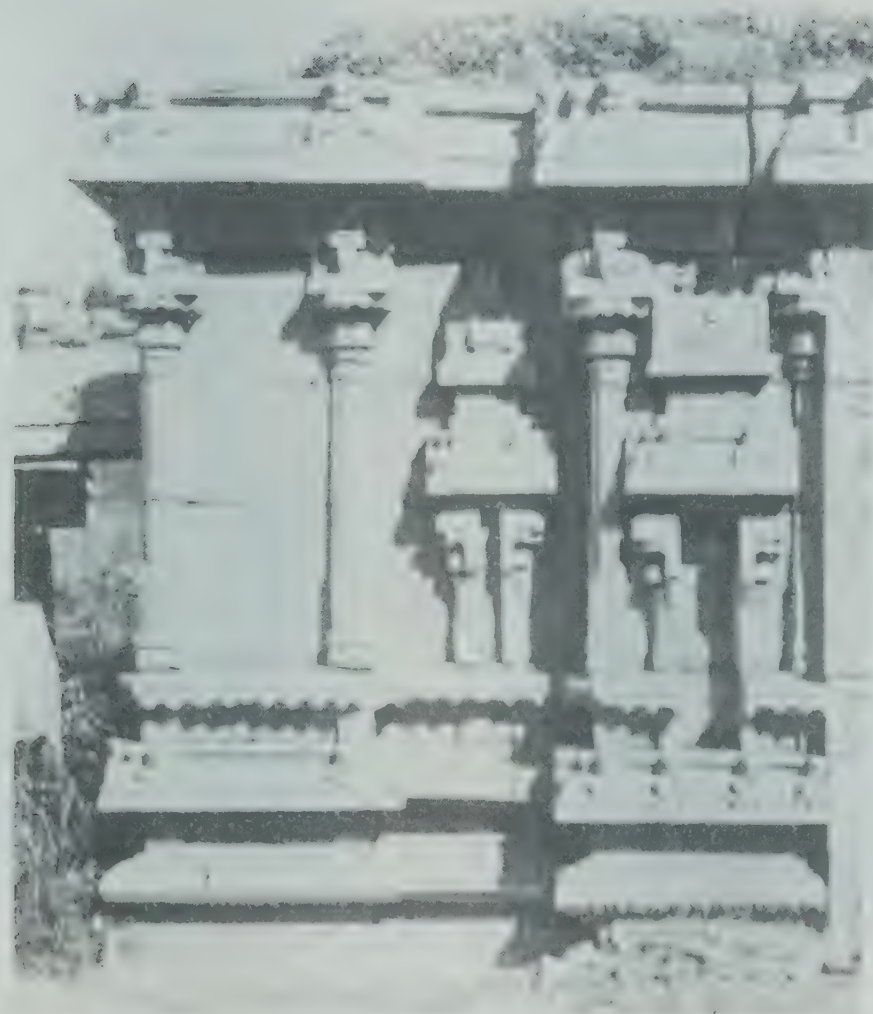


1. View from south-east



2. View from south

JAINA TEMPLE, HAMPI



3. Wall details



4. Kumbha-panjara



5. Dvarapala



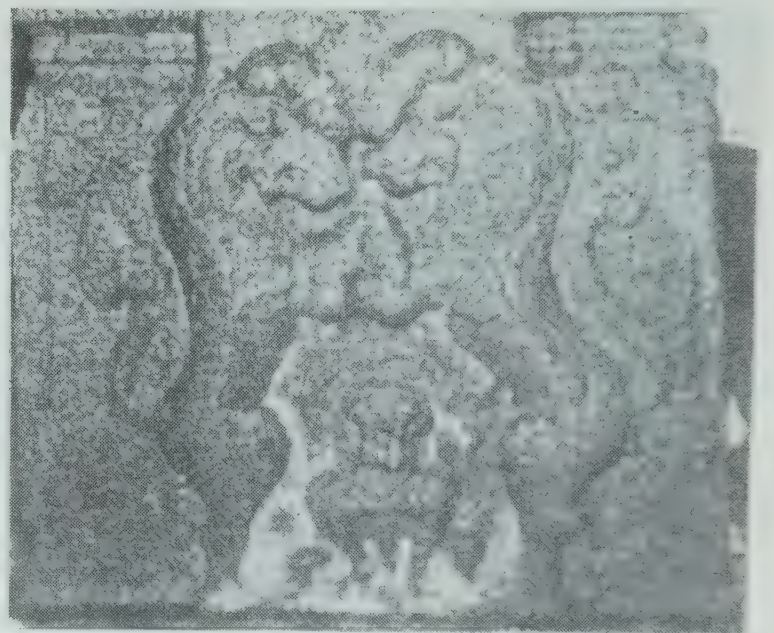
6. Pillar in outer hall



7. Pillar in mukhamantapa



8. Parrot on pillar



9. Vyalas on pillar



10. Tirthankara on lintel



11. Tirthankara on lintel



12. Indra Yaksha on elephant



13. Yali

elephants. Indra Yaksha is seated on both the elephants. He has four hands, of which the lower hands are in *anjali* pose and a *chakra* is held over his head in the upper hands (Pl. 12).

Similar sculpture is noticed at the *Basadi* in Melige in Thirthahalli Taluk, Shimoga District. There Indra-Yaksha standing on an elephant is holding *chakra* in upper hands and lower hands are in *anjali* pose. In Jaina architecture earlier to 14th century Indra-Yaksha is rarely known. Introduction of this iconographic form in Vijayanagara art can be seen in this temple.

The well decorated *mukhamanṭapa* seems to be a later addition. There are two free standing pillars at the centre and corresponding pilasters on sides set in the walls. The four pilasters at the corners are devoid of any decorations while the remaining are decorated. The pillars consist of three blocks separated by 16-8-16-sided bands. The lower blocks are decorated with seated *yālis* in different postures, the central block consists of floral medallions, *hamsa*, mythical animals and monkeys, the top block consists mostly of parrots and one *yāli* (Pls. 7-9, 13). The brackets are of scroll type with a projecting bud. The beam is decorated with petal designs. The two ceilings in the central bay are decorated with lotus medallions.

The exterior of the walls is plain. The walls end with *kapōta* having uncut *kūḍu* projections. The brick superstructure over the *garbhagriha* is completely dilapidated. The exterior of the *mukhamanṭapa* consists of elaborate double basement, which includes *upāna*, *jagati*, *kaṇṭha* or *grīva* with pilasters, mutilated *kumuda*, *kaṇṭha*, *kapōta* and *kaṇṭha* and *paṭṭika*. The undulating profile in *jagati* and *paṭṭika* is interesting. The *mukhamanṭapa* wall consists of projections and recesses. The corner projections are plain while the remaining projections are decorated with niches. The recesses on south are also decorated with niches while the recesses on east and west are decorated with *kumbhapaṇjaras* (Pls. 1-4).

The *mukhamanṭapa* might have been added later, so one can see different features in it. The elaborate treatment of the walls and pillars and on the stylistic grounds this can be dated to the last part of 15th century. This temple is one of the good examples of the flourishing state of Jainism in Hampi.

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31. VIJAYANAGARA ARCHITECTURE WITH SPECIAL REFERENCE TO RAYALASEEMA

V. Kameswara Rao

The Rayas of Vijayanagara were great builders and several monuments raised during the period of their rule, are found all over South India. Most of these monuments are, however, additions like *prākāras*, *gōpuras*, *maṇḍapas* and subsidiary shrines, made to temple complexes already existing. Good examples of temples built in their entirety during the Vijayanagara period are to be found at Hampi-Vijayanagara, e.g., the Hazara Rama, Achyuta Raya, Krishna and Vitthala temples and in several places in the Rayalaseema part of Andhradesa. As such, these temples give a complete and comprehensive picture of the Vijayanagara style of architecture.

Under the Pandyas of the second empire, say from 1218 A.D. onwards, additions were made to the temple in the shape of more *maṇḍapas*, *gōpuras* and subshrines and this meant extra *prākāras* or enclosures. This process received a great encouragement in the 14th century and later under the auspices of the rulers and governors of the Vijayanagara empire. The great resurgence of Hinduism which swept through South India in this period, the liberal donations in cash and lands, the growth of the *maṭhas*, the institution of new festivals like the car festival and *kalyāṇōtsavas* and the construction of new shrines for sublimated saints called for an enormous increase in the size of the temple complex. Larger *gōpuras*, hundred and thousand pillared *maṇḍapas*, *kalyāṇamaṇḍapas*, sacrificial halls or *yāgasālas*, granaries, special pavilions, large tanks outside the temple enclosure, etc., became the order of the day and most of these were considered necessary for the celebration of new festivals or the old ones on a much grander scale.

The shrine of the goddess assumed greater significance and was no longer regarded as a subsidiary shrine but as a sub-temple, having its own cluster of structures. Separate shrines for the consort or Devi of the presiding deity was an addition, adumbrated in the later Chola period. This feature gained a place of supreme importance under Vijayanagara. The Chennakesava temple of Markapuram, the Lakshmi Narasimha temple at Kadiri, the Ramalingesvara and Venkataramana temples of Tadpatri, the Chennakesava temple of Somapalem, the Kalyana Venkatesvara temple of Narayanavanam are good examples of Vijayanagara temples in Rayalaseema in which separate shrine for the Devi can be seen.

The Vijayanagara architects dispensed with the *upapīṭha* for their temples. This feature could not be reconciled with the new trend of a multiplicity of structures like sub-shrines, *maṇḍapas* and *gōpuras*. The *upapīṭha* in the Kalyana Chalukya, Kakatiya and Hoysala temples serves the purpose of increasing the height and majesty of the temple. The absence or comparative rarity of the *upapīṭha* in the Vijayanagara style can be explained. Firstly, the *adhishṭhāna* in the Vijayanagara temples is lofty, often rising up in two stages and this high *adhishṭhāna* coupled with a fairly high *vimāna* above the sanctum certainly adds to the height and majesty of the temple. Thus the increase in height that could be obtained by the addition

of the *upapīṭha* was obtained even without it. In the second place, most of the Vijayanagara temples have four members on the axis, as against three in temples of other styles. Of these members, the *mahāmāṇḍapa*, which is either rectangular or oblong, sometimes in more than one section adds to the length of the axis. This feature adds to the massiveness of the temple. Thus in the Vijayanagara temples, majesty and massiveness have been harmoniously combined even without the *upapīṭha*.

The decorations on the *adhishṭhāna*, however continued to be important. Lofty *adhishṭhānas* were provided, often, rising up in two stages, each closed with a quarter circular *kapota* decorated with gables surmounted by *simhamukhas*. Beneath each *kapota* were provided numerous mouldings, all carrying decorations of sorts. The place of the *tripaṭṭa* was taken up by a semi-circular moulding (*kumuda*) decorated with a series of intricately carved cross bands buckled to resemble a chain or some jewel. This moulding is not uniform throughout. It changes to a plain polygonal moulding or even *tripaṭṭa* at intervals. In the *adhishṭhānas* of pillared pavilions, e.g., the musical pillared *maṇḍapa* in front of the Viṭṭhala temple at Hampi, the friezes of elephants and horses, not very much different from those in the Hoysala *adhishṭhānas* are introduced in the wide *grīvas* above the *upāna*. Cutting across the horizontal mouldings are introduced at regular intervals, miniature shrines including all parts, from base to *śikhara*.

The greatest ornamentation of an *adhishṭhāna* is perhaps to be found on the northern and southern *gōpura* bases of the Siva temple at Tadpatri. As in all *gōpuras*, the *adhishṭhāna* rises up in two stages to a great height of nearly 15 feet. Many of the mouldings are decorated, e.g., with deity figures, lotus petals, shrine designs, elephants, *vyālas*, *gaṇas*, scrolls, etc. The top *paṭṭas* of each stage are decorated with *simhalalāṭa* gables. The rows of deities and lotus petals are repeated in both the stages. Right across the mouldings of the lower stage are found shrines with deities. In the base of the northern *gōpura* these shrines are placed beneath cusped arches.

Wall decorations: Deep seated deity niches in the walls were no longer considered necessary as more and more sub-shrines were erected to house the images of the deities associated with the main deity. On the walls of the *pradakṣiṇa* and the *prākāra* of the Viṭṭhala temple at Hampi, e.g., are found a series of plain niches alternating with *kumbhapañjaras*. The Hazara Rama temple of Hampi has on its walls a series of ornately carved *sāla-kōshṭhas* alternating with equally ornate *kumbhapañjaras*, but right across these are two or three rows of miniature figures carrying on, more or less, a continuous story of Rama. Each is a group, e.g., Rama slaying Vali, and each figure is about a foot in height. The groups are fairly detached and there is no overcrowding. At intervals, there are independent deity figures too. Similar narrative sculptures adorn the walls of the Chintala Venkatarāmana temple at Tadpatri. These illustrate the story of Krishna besides that of Rama.

Sculptures on the exterior of the free standing *prākāra* walls occur for the first time in the Vijayanagara period. The walls of the Hazara Rama temple carry some five or six rows of war elephants and horses with their riders, soldiers on the march, dancers etc. Among the carved *prākāra* walls those of the Srisailem temple occupy a pride of place. It is known that they were

erected in 1412 A.D. The exterior of the four walls running to a total length of about 2200 feet are covered all over with sculptured slabs, about 18" x 40" containing a raised outline or frame on all the four sides. The sculptures deal with *purāṇic* themes like the Gajendamoksha some of which occupy two or three slabs continuously. There are besides, deity figures, scenes from the Srisaila Mahatmya, hunting scenes in which the god and goddess appear as hunters, gandabherunda, Siva as Sarabhesamurti, Daksha yajna, Kalarimurti etc.

The walls of the Umamahesvara temple of Pushpagiri and the Kalyana Venkatesvara temple of Mangapuram near Tirupati are adorned with pilasters, *kumbhapanjaras* and *śāla-kōshṭhas*. The Siva temple of Penukonda is an example of a temple whose walls are decorated with pilasters, *śāla-kōshṭhas*, niches with *simhalalāṭa-makara-tōraṇas* and *kumbhapanjaras* with sculptures in the intervening spaces. The walls of the Chennakesava and Santanamallesvara temples of Pushpagiri are adorned with pilasters, *śāla-kōshṭhas* and *kumbhapanjaras*. In addition, between each pair of pilasters is a *simhalalāṭa-makara-tōraṇa* with a sculpture inside. The *kumbhapanjara* found on the walls of these temples is in several varieties. In some cases, there is a mere vase without foliage. *Kumbhapanjaras* found on the walls of the Devi shrine in the Venkataramana temple of Tadpatri are good examples of this variety. Sometimes, the vase of the *kumbhapanjara* is located down below in the *adhishṭhāna* portion and not in the wall portion. Examples of this type are found in the Devi shrine of the Venkataramana temple of Tadpatri and the Chennakesava, Santanamallesvara and Umamahesvara temples at Pushpagiri. Lion with forepaw raised is found on either side of the vase of the *kumbhapanjara* in the Santanamallesvara temple of Pushpagiri. Pilaster surmounted by a semi-circular *makara-tōraṇa* with a *simhalalāṭa* at its top and a deity figure inside the *tōraṇa* is found on the walls of the *mukhamandapa* of the Siva temple at Penukonda.

The cornices of *mandapas* and porches of the Vijayanagara period developed a wide and sweeping double flexure and wherever it turned at right angles, the corner was decorated with scroll and petal motifs and rings were provided at terminals to hang garlands or festoons. The cornice of the musical pillared *mandapa* opposite to Viṭhala temple at Hampi shows three layers of petals in the corners with a worshipping Anjaneya miniature at the terminal and a ring below. The cornice of similar type of the *mandapa* of the Devi shrine of the Chintala Venkataramana temple at Tadpatri shows monkeys and *gaṇas* in the convex surfaces.

The *Vimānas*: In the *vimānas* of the temples of Vijayanagara period, no new features were introduced. They followed the horizontal type. They were built of brick and plenty of stucco figures were introduced in the niches of *kūṭas*, *panjaras* and *śālas* of the *talas*. The Hazara Rama temple at Hampi has a *vimāna* of two *talas* and a *Nāgara śikhara*. The *vimāna* of the associate Devi shrine is peculiar as it has an *āyatasra śikhara*, though the shrine is square. It has a single *tala* each side having in order *kūṭa*, *panjara*, *śāla*, *panjara* and *kūṭa*, each elaborately decorated, the *kūṭa* having a *Nāgara śikhara* for its top and the *śāla āyatasra*. In the wall portions of these are deity niches. Over the *phalaka*, the *grīva* shows several expanding stages and the two gable ends of the *āyatasra śikhara* above, which is only slightly oblong, show *vimāna* miniatures of the parent type. The long sides show lesser gables in the middle. The *kalāsas* above are lost. The

vimāna of the Devi shrine of the Achyutaraya temple similarly has an *āyatasra śikhara* over a square sanctum. The pavilions of the *talas* here are plain. The *vimāna* of the Pampapati temple similarly has two *talas* and a *Nāgara śikhara*. The *kalaśa* has a flat base, at the four corners of which are lesser *kalaśas*.

The brick *vimāna* of the Vitthalasvami temple looks stately even in its ruins. Rising to a height of nearly 20 feet, it has two *talas* of the familiar pavilion ornaments, each studded with deity figures in stucco, which appear even in the interspaces. Above a square *grīva* decorated with gable deity niches rises a domical *śikhara*. Though many of its bricks have fallen off the round shape can clearly be seen. The brick superstructure, which once adorned the stone car in the courtyard of the temple and which was seen by Fergusson, had a domical *śikhara*. The *vimāna* of the Pattabhirama temple is in every respect a replica of that of the Vitthala temple. It is, however, in a better state of preservation, though less ornate. It is also somewhat larger in size. In the four cardinal directions of the domical *śikhara* are four gables and in between are lesser gables. Here too, the *vimāna* of the shrine of the goddess has an *āyatasra śikhara*.

There are a few temples besides the Jaina group in Hampi, which have pyramidal *vimānas* of the stepped variety. Each step is plain but for triangular and semicircular offshoots. In the Jaina group, the *vimāna* of each shrine has nine steps, across which rises in the middle a vertical row of four gables containing mostly Hindu deity reliefs. Above the *phalaka* showing triangular drops rises over a short *grīva* a *Nāgara śikhara*, each side of which has three offsets. The *kalaśa* is fully round and ribbed.

The feature of the *sukanāsa* over the *antarāla* is not uniformly found in the temples at Hampi. The Jaina shrines have cylindrical projections as *sukanāśas* ending up in gables containing a deity figure or a *vimāna* miniature. It occurs in the *vimāna* of the Hazara Rama shrine but not in others.

In the Vijayanagara period, the *gōpuras* of the outer *prākāras* were built in many temples spread throughout South India following the lead of the Cholas and Pandyas. No great departure was made from the earlier styles. The *gōpuras* of the Vitthala and the Achyutaraya temples at Hampi have a tall stone base with their walls divided horizontally into two sections and a brick superstructure of five or six *talas*. The outer eastern *gōpura* of the Pampapati temple is very impressive on account of the soaring height of its superstructure. It has eight *talas* and throughout the elevation follows a plan of graduated projections with a pronounced central offset on each of the four sides figuring the *śāla* designs. The tapering offsets underline the soaring quality of the *gōpura*. Over the *āyatasra śikhara* there is only one *kalaśa* in the centre and not a row of *kalaśas*. This appears to be a local feature. The two *gōpuras* of the Siva temple of Tadpatri have lost their brick superstructures but the sculptures decorating their *adhishṭhānas* and wall portions are so impressive that Fergusson was constrained to say that they are "in better taste than anything else in this style". Above the carved mouldings of the *adhishṭhāna* are exquisitely carved deity figures between pilasters and *kumbhapanjaras*. The jambs of the doorway and on either side of the passage are beautifully illustrated scrolls and designs carved in great detail. Of particular mention is the figure of Ganga standing on a *makara* with her left arm lifted up and holding the

curling branch of a scroll issuing from its mouth and going up in circles. This familiar motif occurs in most of the Vijayanagara *gōpuras*. The majestic southern *gōpura* of the Ekambaresvara temple at Kanchipuram, built by Krishnadevaraya, has nine *talas* and rises to a height of 188 feet. The *gōpuras* of Kumbhakonam, Tiruvarur and Tiruvannamalai are also noted for their height, having from eight to ten *talas* but they have a pyramidal form. The slight concave outline is to be found in the *gōpura* of the Srivilliputtur temple, which is 200 feet high and has 13 *talas*.

Vijayanagara pillars are unique for their decorative detail. The pillar underwent changes in its very composition and developed new forms, e.g., the composite pillar with detached miniature shafts and capitals, the pillar with rearing animal brackets showing the rampant *vyāla* or *vyāla* and elephant or horse with rider, etc. The best examples of composite pillars are to be found in the *mahāmaṇḍapa* or the musical pillared *maṇḍapa* of the Vitthala temple at Hampi. The number of supplementary shafts varies from 5 to 16 the larger numbers occurring in the pillars along the periphery of the *maṇḍapas*. The preference of Vijayanagara artist to the horse in his motifs for decorative purposes was again a manifestation of the builders, who emphasised the importance of the horse in their war machinery. The Rayas were always eager to increase their horses by inviting the Portuguese and other merchants who traded in them since in all their wars against Muslims, the cavalry played a decisive role. Some of the pillars found in the Madhavaraya temple of Gorantla (Anantapur district) are peculiar. Each pillar has an elephant at the base standing on its four legs with its trunk hanging in the front. On the back of the elephant stands a lion with its forepaws raised and mouth wide open. In the remaining part of the pillar from above the head of the lion are the *padmabandha*, *tadi*, *kumbha*, *idal* and expanded *phalaka*. The capitals are of the fully developed Vijayanagara type. The central four pillars of the *navaranga* of the Hazara Rama temple are perhaps the best examples of the simplest type of pillars of this period. They are heavy, made of dark chlorite and have three square blocks with short intervening octagonal sections without any supplemental shaft. Each side of the square block, about two feet square, has an exquisite carving, the oft repeated motif being Vishnu seated with Sri and Bhu beneath a *tōraṇa* crowned by *simhalalāṭa* and borne by pilasters. Venugopalakrishna, Rama and Anjanyea, cowherd etc., are some other motifs. The capitals of the Vijayanagara pillars and pilasters in the temples show an appreciable variety. The pure Chola capital with sides cut to 45° and with protruding blocks on sides is found in some pilasters and pillars. Chola capital without the protruding blocks on either side at the bottom is found in some cases. The *potika* found on the under surface of the arms of the capitals is semi-circular and in the formative stage in some cases. Pillars and pilasters having the *potika* in the developed stage with a tendency to develop an angular bottom are found in the Umamahesvara temple of Srisailam, the Ramalingesvara and Venkataramana temples of Tadpatri. In some cases, there is a horizontal bar connecting the free tip of the capital with the main block. Then there is the roll capital. Capital with the mere roll is found in the Chennakesava temple of Somapalem. Roll capital with a *paṭṭa* on it is found in the *kalyāṇamaṇḍapa* of the Venkataramana temple at Tadpatri. Roll capital with the figure of one or two dwarfs on the *paṭṭa* is found in the pillars of the *kalyāṇamaṇḍapa* in the Somapalem temple. Roll capital with the hood of serpent on it is found on the pilasters on the walls of the *mukhamaṇḍapa* in the Mallikarjuna temple, Srisailam.

32. VIJAYANAGARA TEMPLES IN TELANGANA

Radhakrishna Sarma

The cultural sub-region of Telangana in Andhra Pradesh, which was part of the erstwhile Hyderabad State, till recently was believed to have little or no temple art elements of the Vijayanagara period in it. Recent notices have proved this to be incorrect. Partly it was the supposition on the part of scholars that the Telangana area, after the fall of the Kakatiyas in 1323 A.D., completely within a few years came under the Muslim rule, first under the Bahmanis and later under the Qutbshahis, that was responsible for the belief mentioned above.

The temple traditions in Telangana are first met with at Alampur, Papavinaseni Tirtha and Kudavelli. These sites are not fully explored and excavated and in the state of present knowledge we are attributing the beginning of the traditions to the Chalukyas of Badami and the art movement at Aihole, Badami and Pattadakal of the state of Karnataka. The temple art and architecture of the time of Chalukyas of Badami at Alampur and Kudavelli are remarkable and now well-known to the scholarly world. The sculptural pieces from Patancheru, which was the Rashtrakuta site Pottalakere, stand as evidence for the Rashtrakuta temple traditions in Telangana, though the scanty architectural remains do not allow us to speak elaborately on the point. The presence of Rashtrakuta inscriptions at Papavinaseni Tirtha made art historians speak of Rashtrakuta art at Alampur. Though it has been difficult to explain the transition in style from the Badami Chalukyan and Rashtrakuta to the Kalyana Chalukyan in Telangana, the temples of Ramesvara at Nandikandi, the Chennakesava temple at Gangapuram, the Pacchala Somesvara temple at Panagal, some temples in Alampur town, Jataprolu and Manchalakatta are all excellent examples of the Kalyana Chalukyan temple style. Telangana is famous for the temple-style of the Kakatiyas of Orugallu and the Kakatiya temples at Hanamakonda, Warangal, Palampet, Ghanpur, Pillalamarri, Nagulapadu, Nagunur, Manthani and other sites are well-known to the scholarly world. The beginnings of the 14th century saw the beginnings of the Muslim invasions of the Kakatiya kingdom and the destruction of the temples. But 1323 A.D., the end of the Kakatiya kingdom, does not seem to have been the end of the temple-building activity in Telangana.

Post-Kakatiya period in Telangana witnessed the independence movement against the Muslims waged by the Musunuri chiefs. Temple structures at Ainavolu, near Warangal, seem to be important from this point of view. The Velama kingdoms of Devarakonda and Rachakonda which alternately aligned with the Vijayanagara rulers or the Muslim powers, governed by political convenience and contingencies had their own temple traditions. Detailed study from the temple-architectural view-point has not yet been made of these.

Remarkable temples of Vijayanagara style in Telangana, as known today, are mainly at Dichpalli, Jataprolu and Pragatoor.

The temple at Dichpalli in the Nizamabad district of Telangana, has no inscriptional or literary evidence with which to date, but this has to be done only on stylistic basis. The temple

standing on a hillock is huge and unfinished. The basis on which this author is dating it to the Vijayanagara times are the *kumbhapanjaras*, the ornate *kumuda* moulding, the Anjaneya *dvārapāla*, the *surasundari* under the creeper and the wrestling scenes carved in low relief on wall-panels. The presence of the cow and calf on the door-jambs of the *garbhagṛiha* seems to stand for *dharma* being run on *chatushpāda* by the Vijayanagara rulers. An explanation that could be thought for the presence of this temple in Telangana is that the construction of this temple was caused to begin when Ramaraya went through this area and the cause for the temple being left unfinished are the political events that followed. This march of Ramaraya through Nizamabad and Karimnagar districts is perhaps the reason for the presence of icons like that of Lakshminarayana at Kasipet, an image which seems to be in the Vijayanagara style. The temple of Dichpalli has been noticed and described in one of the early annual reports of the Archaeological department of the Hyderabad state, but it was mentioned to be in the Chalukyan style in general terms. The present author in a paper presented at a conference in Mysore in 1960's argued it to be one in Vijayanagara style.

While the dating of Dichpalli temple could be of slight controversy, the other two sites of Jataprole and Pragatoor unmistakably contain temples of the Vijayanagara style. These being in the area getting submerged under the Srisaïlam hydro-electric project, already the architectural remains in the Pragatoor fort have been removed from the site and some of them are in the custody of the Andhra Pradesh State Department of Archaeology. The Madanagopalaswamy temple of Jataprole in parts has been shifted from the original site and now reconstructed a few miles away at Pentlavalli, the work being done by the Religious Endowments Department of the Government of Andhra Pradesh. In the eyes of a historian all these live Vijayanagara temple remains till recently have been reduced to museum pieces for the posterity. For the first time, to the best of my knowledge, I am presenting them in the historical context in which they were existing till recently.

Jataprole is an ancient historical site in the Mahboobnagar district of Telangana. The name of the place, according to tradition, is said to have been derived from the episode of Ramayana of Jatayu fighting Ravana at this spot. The Rajas of Jataprole trace the history of their descent based on documents to the times of the Kalyana Chalukyas. There are temples of the Kalyana Chalukyan period at Jataprole. After the Kakatiyas Jataprole seems to have come under the Vijayanagara rule, through of course, periods of struggle. The Vijayanagara inscriptions of Alampur in the same district are known to scholars. There is a view, not researched into thoroughly, that a place near Bakkem in the same district is the birth-place of Ramarajabhushana, the court poet of Vijayanagara who wrote the reknowned Telugu Prabandha work "Vasucharitra". The Jataprole Samsthana Charitra cites documentary evidence to the effect that it was in Vijayanagara Ramaraya's time that the Velama kings of Jataprole were given charge to rule the place.

Jataprole contains a magnificent fort with complex of ruined temples and secular structures of the medieval period. Wars and floods are said to have been the cause for this ruined condition. Adjacent to fort area, but outside in the town are the Chalukyan temples, a mosque and a darga

and the splendid Madana Gopalaswamy temple. The Madanagopalaswamy temple as it was originally stood in a large *prakara*, entered through a *gopura* in the typical Vijayanagara style as the ones at Tadpatri in the Anantapur district of Andhra Pradesh. The lower portions of the *gopura* were constructed in stone, while the upper part with bricks. Sculptural decoration of the *gopura* includes deities like Rama, Vishnu, and Surasundari under the creeper, even with portrait sculptures of the Vijayanagara period. The temple *mantapas*, the various pillar types, roofing and the sculpturing are in the typical Vijayanagara style. The main icon is that of Madana Gopalaswamy. The chief priest of the temple, whose family originally belonged to Tamilnadu, told me in 1975 that there was rich and old jewellery for the temple and it was during the Razakar period of 1947-48 that it was lost.

The traditions of the Madana Gopalaswamy temple are interesting. Close relationship existed between the temple and the Dargah nearby, both having lands and only after mutual symbloic gestures of goodwill relationship between the two, that the festivals in the Madana Gopalaswamy temple and the urs in the Dargah would start. The last Raja of Jataprole, Late Raja Jagannadha Rao, when I interviewed him in 1970's told me even though they shifted their capital from Jataprole to Kollapur, due to the recurring floods of river Krishna, the original traditions as far as Madana Gopalaswamy temple was concerned were continued by them. It is interesting to note that the Rajas of Jataprole, even under the Nizams, were continuing to celebrate Dasara festival modelled on Mysore Dasara celebrations.

The ruined Vijayangara temple at Pragatoor yielded a splendid temple doorframe with Ramapattabhisheka scene carved on its lintel. *Mantapas* and pillars in Vijayanagara style have been found at this site.

While Muslim rule could be held responsible for part destruction of temples in Telangana, one has to remember that the Qutub Shahi ruler Ibrahim Qutb Shah who spent his early years in the Vijayanagara court was known as Malkibharam due to his patronage of Telugu; Akkanna and Madanna, Hindu Ministers of Abul Hasan Tanasha were powerful; that the Nizams allowed the Hindu rulers of Jataprolu, Wanaparti and Gadwal Samsthanams' freedom in cultural and religious matters; that Mir Mahboob Ali Khan, the 6th Nizam had an ornate writing table whose wooden flaps had the carvings of Lord Venkateswara and Lakshmidēvi and he would use only that writing table. Lack of appreciation and scientific approach on our part seems to have done more harm to the Vijayanagara art remains and traditions in Telangana than the iconoclastic tendencies of the Muslim rulers of the Deccan.

33. KARIMUDDIN MOSQUE OF BIJAPUR

M.V. Srinivas

Of all the monuments that adorn the historical city of Bijapur Karimuddin's Mosque is unique in many respects. It is of course not the biggest nor the tallest; it is not the marble beauty like the Taj nor it is adorned and embellished with precious stones. Its significance lies in the fact that it is an important monument which tells the story of the evolution of the Indo-saracenic architecture and the strength of the ancient Hindu style of temple construction.

This beautiful mosque is the gift of the Khalji rule. It was built in 1320 A.D.¹ in the rule of Qutbuddin Mubarak (1316- 1320 A.D.)² son of Allauddin Khalji. South India was still under the Hoysalas, the Pandyas and the great Vijayanagara empire had not made its appearance. In the field of Hindu-Muslim relations, "the vein of the zeal of religion beat high for the subjects of infidelity and destruction of idols".³ The Sultan Qutbuddin had neither the capacity nor the zeal of his illustrious father. He was cruel and arrogant⁴ and did not show a spirit of toleration.⁵ But he had several titles, including "The Commander of the faithful", "Vice regent of God" and "Iman".⁶

The inscription in the mosque in Marathi mentions that the mosque was built by Karimuddin an officer of Qutbuddin Mubarak, in memory of his father in the year 1320 A.D.⁷ The same source also informs us that it was built by Salotagi Revaiah probably a local architect.⁸

This mosque follows the general mosque plan of an open courtyard enclosed by cloisters. An interesting feature of the mosque is that it is almost made up of pillars, beams and slabs taken from Hindu temples.⁹ Only the surrounding wall is an exception to this influence. The mosque is built according to the trabeate principles. The prayer chamber of the mosque which is 85' x 57' has a pillared hall of six bays in the middle. The most interesting part of the prayer hall is the clerestory in the centre. This is formed "by raising that part above the rest through an additional row of pillars".¹⁰ This portion thus resembles Gujarathi counterpart of this period.¹¹

The Karimuddin mosque and the Doulatabad mosque, which belongs to this period, are no doubt Muslim in form. But the striking feature of this mosque is its overwhelming Hindu characteristics. The porch for instance which leads to the courtyard contains impressive pilasters and niches and gives an impression of an "untouched part of a Hindu building".¹² Similarly other parts of the mosque also reveal the Hindu character of the construction.

A close examination of this unique monument strengthens the opinion of art historians that the "earliest Muhammadan buildings in India were undoubtedly built almost entirely by Indian and mainly according to their own ideas".¹³ The infinite skill and versatility of the Indian builder has been acknowledged by the scholars and critics of Indian art. They had "an unbroken craft tradition of many centuries behind them and could adopt it as perfectly to the formula of the Muhammadan Mullah as to that of Buddhists or Jains or Brahmins".¹⁴ E.B. Havell goes to the

extent of declaring that "the creative impulses in the great art produced in India under Mohammadan rule which seems to us so admirable belonged to the same Indian races and the Indian civilization and culture which had inspired the workers of earlier times".¹⁵ Thus scholars have admitted that the whole of Mohammadan architecture in India bore the distinctive impress of the soil to which it belonged. The beautiful tiny mosque at Bijapur demonstrates the truth that the structural ideas and symbolism of Muslim architecture are essentially Indian and not of foreign importation. Though the Indian builders adopted many methods and foreign schemes they were always purely decorative in nature. Some of these adaptations of "the use of Persian and Arabian floral and geometric motives for surface decoration in place of Hindu sculpture and the substitution of encostic and painted tiles for painted plaster or terracotta".¹⁶ Some of these themes and designs which were borrowed from outside were always given a distinctive Indian character. Even when they played an important part in the decorative scheme of the building. Just as in European art the frequent adoption and oriental ideas can generally be recognised as European. The mosque at Bijapur stands out as a preeminent example of rich tradition of the highly developed indigenous style of temple construction. It is the work of Indian builders working out for themselves engineering problems which the Mohammadans in Persia never attempted to solve. The design and construction of several parts of mosques and other Muslim structures were inspired by Indian structures. As Havell has pointed out "The planning of Mohammedan buildings, the arrangement of the interior, the various forms of the roofing and its support whether columns, piers, brackets, pendentives or arches were almost invariably derivations from Buddhist or Hindu craft tradition. The screen of pointed arches often made an Indian mosque appear saracenic from the outside but directly as one enters it is evident that the building is as much Indian as a Hindu temple".¹⁷

Even some of the integral parts of saracenic architecture are adopted or modified to suit the local conditions. Havell has drawn our attention to the fact local craftsmen had made many experiments on the so called arch and made a free use of it as part of their structural tradition.¹⁸

Bijapur which was a centre of ancient culture had a glorious tradition of indigenous art and architecture. It may be recalled that Pattadakal very near to this historical town is called the cradle of temple architecture in India. Hence a strong evidence of Hindu tradition of southern India prevailed here and art critics are positive that there was not the slightest evidence of new importation of foreign builders or craftsmen. Havell's statement makes it amply clear "There is not a detail in the buildings of Bijapur structural or decorative which cannot be explained as the logical sequence of the previous history of a living building craft born in India continually accumulating fresh experience by the free exercise of the craftsman's faculties and continually adopting itself to changing conditions social, political and religious".¹⁹ The Karimuddin mosque is thus an important land mark to testify to the excellence of Hindu craftsmanship. It was built before the advent of the new style at this place. This new style lasted for more than three centuries during which it passed through a number of distinguishable phases at varying times in varying localities or regions. Bijapur witnessed many migrations and transfer of populations in the 14th century. The people from Delhi and other regions influenced the new style which developed at Bijapur in the later centuries. These contacts and the intercourse with the outside

Muslim world led to an exchange of ideas and views. Gradually the traditions of distant countries like Egypt, Persia and Spain also arrived at this place and influenced architecture and other fine arts like painting and music. More majestic and imposing structures have appeared in Bijapur after the construction of this small mosque. But Karimuddin mosque stands out as a shining example to highlight the strength and stamina of Indian art traditions.

This beautiful mosque is a land mark not only to indicate the evolution of Indo-Muslim architecture but also to throw light on the impact of Islam on Indian culture and the vice versa. The use of Marathi in the inscription helps the study of the development of vernacular languages in this region. The architect Revaiah was granted 24 *nivarttanas* of land and a house measuring about 120'x120'.²⁰ The "mangala" in the inscription and the use of Sanskritised names indicates the existence of Hindu traditions and customs.²¹ After all Bijapur or Vijayapura was the Dakshina Kasi and the building of the mosque marks a turning point in the social, artistic and political life of the town.

NOTES AND REFERENCES

1. Text of the inscription. Memoirs of Archaeological survey of India 1936. Plate IV, Ins. No. 3252(a).
2. Majumdar R.C (ed), *The Delhi Sultanate*, p. 43.
3. *History of India as told by its own Historians*, translated by Elliott and Dowson.
4. Majumdar, *Op.cit.*, p. 48.
5. For example this Sultan displayed hatred and animosity against the saint Nizamuddin Auliya. See Majumdar *Op.cit.*, p. 44.
6. Majumdar, *Op.cit.*, p. 46.
7. Text of the Inscription see Note 1 above.
8. *Ibid.*
9. Sherwani (ed), *History of Medieval Deccan*, p. 230.
10. *Ibid.*
11. For details of the style see Havell E.B., *Indian architecture*, p. 298.
12. Sherwani, *Op.cit.*, p. 231.
13. Havell, *Op.cit.*, Note 11. p. 48.
14. *Ibid.*
15. *Ibid.*
16. *Ibid.*
17. *Ibid*, p. 49.
18. *Ibid.*
19. *Ibid.*
20. Note 1 above
21. *Ibid.*

34. CHAMUNDESWARI TEMPLE - A STUDY

C. Mahadeva

Chamundibetta or Chamundi hill is about 4 kms. from Mysore city towards the south-east of the Mysore Palace. It is a rocky outcrop rising to a height of 3489 feet above the sea level.

The most important temple on the Chamundi hill is the Devi temple dedicated to that aspect of the goddess known as Chamundeswari or Mahishasuramardini. In fact the hill derives its name because of the location of this temple. Though this temple attracts thousands of visitors daily, from all castes and communities all over India, its history and antiquity are shrouded in mystery. In fact even from the architectural point of view the temple does not show any great antiquity. But for the imposing *gōpura* of the temple, it is a shrine of minor architectural beauty.

Three stages of the construction of this temple may be noticed by what remains of its various parts today. The earliest nucleus of the temple consisted of a *garbhagṛiha*, an *antarāla* and a small porch which might have existed before the time of Doddadevaraja Odeyar who ruled from 1659 A.D. The *garbhagṛiha* is rectangular (12' x 10'). In the centre is the sculpture of Chamundeswari (3.5' high) also known as Mahishasuramardini. It is a fine specimen of stone sculpture in very natural pose. The goddess is shown as seated on a lion. She has eight hands. The uppermost right hand and the lowermost left hand negotiate a long spear which is shown as piercing the heart of the demon. The second right hand holds a *chakra*. The third right hand has a *gada*. The lowermost has a sword hanging down. The left uppermost hand has a flame. The left second hand has a *kalaśa*. In the third left hand is a knife like weapon. The Mahisha, the animal form of the demon is practically dead whereas the demon himself though wounded, is charging against the lion, the *vāhana* of the Devi. Though it is a small sculpture every detail is very vividly depicted and the terrific attitude of the goddess is well brought out by the sculptor. Thus the image satisfied the rules of the *śilpāsāstras* in portraying the goddess. The *garbhagṛiha* doorway is now decorated with silver door jambs which are highly decorated with *latā tōraṇas* emanating from below. In the upper door jamb is seen silver Chamundeswari in a miniature form.

The *antarāla* is of the same width but it is slightly less in length. Again on the upper door jamb is seen miniature Chamundi sitting on a lion. In front of this *antarāla* is another closed structure like *maṇḍapa* which is wider than the remaining parts already described. It has a door jamb where Gajalakshmi is seen at the *lalāṭabimbā*. All these three structures were perhaps formed the original complex of the shrine without any artistic pretence. Their plain treatment and small size may indicate that they are older than the rest of the parts.

The next stage of the development is seen in the addition of a large *maṇḍapa* and an open *mukhamaṇḍapa*. The *maṇḍapa* is (20' long) followed by the open porch (9' long). The *maṇḍapa* has two entrances, one to the east and another to the south. The door jamb of the *maṇḍapa* also

has Gajalakshmi on the *lalāṭabimba*. The *maṇḍapa* has five windows to allow sufficient light and air to the temple complex. Two windows are at the southern wall whereas there are three at the northern wall. There are sixteen pillars in the *maṇḍapa* supporting the outer walls at the rate of four each in a side. There are four similar pillars in the centre of the *maṇḍapa* almost giving it a look of the *navaranga*. These pillars support the roof and measure 12' in height. Their abacii and carbels are highly primitive and unattractive and can be compared with similar work elsewhere of the 18th century. Even the blocks of stone which are used for constructing the walls of the *maṇḍapa* are rough and rude and do not bring credit to its builders. But this was the type of construction of the period in question. The open *maṇḍapa* (9' long) has four similar pillars in the front. The *maṇḍapa* has two *dvārapālas* on either side of the doorway. They hold in their hands a *khadga*, serpent, *damaru* and the other hand is in *abhayamudra*.

At the entrance of the open *maṇḍapa* is a modern *hundi* or *gōlaka* for monetary offerings by the side of the *balipīṭha*. By its side is a stone slab on which two *pādas* of Devi are carved which the devotees touch before entering the temple proper.

On the *bhitti* of the *maṇḍapa* at the entrance are some low relief carvings. They do not have any great artistic merit. On the left side are seen sculptures of a woman dancing, two *nāgiṇis* intertwined and Hanuman. On the right side are seen Hanuman and floral design. From the pillar of the open *maṇḍapa* there are flight of steps going slightly down and originally lead to the main entrance of the temple. The other three sides of the enclosure are found enclosing the main temple described above. This enclosure wall (15' high) is also of stone blocks. On it is seen stucco decoration in the form of semicircles all round the four sides of the enclosure wall. This was the second stage of the expansion of the Chamundeswari temple.

The third stage of the development of the temple complex took place during the time of Krishnaraja Odeyar III in the year 1827. He made extensive repairs to this temple and also added a *gōpura* and made many gifts to the Chamundeswari temple. When the *gōpura* was added in the year 1827 by Krishnaraja Odeyar, the structure supporting the *gōpura* was added in stone in front of the then existing complex. The side and the back enclosure walls which were there earlier were not touched upon. Likewise an enclosure was not added on all the sides. But what was added was simply a *gōpura* without enlarging the temple complex on the sides and the back. Thus it gives an odd appearance from the front. To overcome this defect modern open pillared type halls were added to the northern and southern sides, with flight of steps to go up. Though this robs the antique nature of the temple itself, it adds a dignity to the frontal elevation and also serves the useful purpose of accommodating the devotees to prepare for the *darśan*. There is a door to the northern side through which important people enter the temple.

The *gōpura* complex, built of stone, has three doors (20' high). Its usual parts are without much ornamentation. At the top is an eave supported by wooden rafters from where the stucco work of the *gōpura* starts. There are seven tiers of the *gōpura* each succeeding tier is smaller than the one below. Thus it makes a typical Dravidian type of *gōpura* with seven gold gilded *kalaśas* at the top. Each tier of the *gōpura* in eastern direction contains two female stucco figures in the centre and five miniature shrines on either side. As we go up, the miniature shrines and the

standing female figures become small in size but their number in each tier remains constant. At the end of each tier is an eave, separating one tier from the other. These eaves are supported by the wooden rafters. The same type of arrangement of miniature shrines and female stucco figures are seen on the western side of the *gōpura* also. The southern and northern sides of the *gōpura* are similar. Here also each tier contains one seated figure of a female deity with five miniature shrines on either side. The female figures are colossal in size and add charm and beauty to the otherwise monotonous miniature shrine decorations which adorn the *gōpura*. Even the miniature shrines also contain various elements such as *pīṭha*, pillars and *śikhāras*. In fact their vertical nature and their numerical strength actually adds to the height of the *gōpura* and make it majestic and grand even from a great distance. The entire *gōpura* is painted with various colours and this adds charm and variety to the structure as a whole but takes away the ancient look. When painted afresh on festive occasions, it appears as if it has been built just then for the festive occasion. In fact but for this *gōpura* the temple complex of Chamundeswari looks very minor and uninspiring till one enters the temple to have a *darśan* of the deity. Perhaps Krishnaraja Odeyar III felt the growing importance of the temple on the one hand and its comparative insignificant artistic and architectural quality on the other, he must have thought of adding dignity and majesty by building *gōpura* in front and thus has earned for him a permanent name in the Chamundi hill. In fact the majestic *gōpura* is visible even from the city of Mysore.

At the inner side of the *gōpura* entrance on either side are two low relief Ganga and Yamuna figures standing on their respective *vāhanas*. Over these sculptural reliefs are floral reliefs which add to the beauty of the inner entrance. The same is seen on the outside of the entrance also with similar carvings in low relief. The two female figures hold in their four hands sword, *damaru*, trident and snake. Facing the east at the outer entrance are two male *dvārapāla* figures with the usual attributes of sword, snake, *damaru* and *triśūla* in their four hands. They are medium relief sculptures and add dignity to the otherwise plain drab entrance. Over these reliefs is floral design in a vertical manner rising above which looks elegant and break the plainness of the entrance. The four inner corners of the *gōpura* are shown as being supported by four elephants carved in low relief. The outer *mahādvāra* has been completely covered with silver plate and the two doors (about 15' high) are divided into two rows of seven sculptures each, depicting various forms of the Devi. This sculptural representation in silver is simply superb and shows the excellent craft of the silversmith of the Mysore school for which the artists of Mysore have been famous all over world. Though highly schematised, particularly in the formation of face, nose, eyes and other parts of the body the entire concept looks grand by the miniature and minute carvings. This was donated by the late Maharaja of Mysore, Sri Jayachamaraja Odeyar on 6th May 1952, as evidenced by an inscription set up near the door. In fact this silver gateway and the *gōpura* add dignity and majesty to the entire complex of the Sri Chamundeswari temple.

There are not many loose sculptures in the temple as a whole. In a shrine are kept four stone sculptures which from the inscriptions on their pedestals show that they represent Krishnaraja Odeyar III and his three queens namely Devajammanni, Cheluvajammanni, and Lingajammanni. The sculpture (6' high) of the Odeyar who is the architect of the *gōpura* of this temple is well executed. The other three sculptures depict the three queens in a natural manner.

In the *maṇḍapa* two bronze images of female figures are kept on either side of the doorway. They are *dīpadhārinīs* (5' high) holding lamps in their both hands. They are well executed and hence arrest our attention immediately when we enter the *maṇḍapa*. They may be of the late Vijayanagara period.

On the eastern *bhitti* of the *gōpura* which is plain except for relief sculptures of miniature shrines which are not at all well executed, there are four *dikpālaka* images sitting on their respective *vāhanas*. On the northern and southern sides there are two *dikpālakas*, one on each wall. Altogether there are six *dikpālakas* (about 1' in height) represented here.

In front of the *gōpura* towards the east and north there is enough space for the people to congregate and watch the procession and worship. But on the southern side there are row of houses almost abutting the temple outer wall. At the back is the gallery or stone steps where people can sit and watch the procession on festive occasions and *jaṭras*.

Slightly below and approached through a road is a tank known as Devikere (tank of the Goddess). It is a pond or a *kalyāṇī* where the *utsavas* like Teppotsava are performed annually, when the *jaṭra* (fair) takes place. The *teppa* or the boat is ornamented with flowers and the deity is taken round the pond in the night when the whole atmosphere is made beautifully by electric lights. This is a famous festival and attracts a large number of devotees and visitors from Mysore and nearby areas. The annual festival or fair is also an impressive affair and the members of the royal family use to draw the chariot first, in which was seated the *utsavamūrti* of the goddess Chamundeswari.

The temple was formerly under the direct control of the Odeyar family. Now it is taken over by the Government of Karnataka and is under the control of the Muzarai department which administers it through its various officers. The Deputy Commissioner of Mysore District is the Chairman of the temple committee. Thus the Chamundeswari temple continues to be a part and parcel of the people of Mysore and still playing a dominant role in the religious and cultural life of the people.

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35. MYSORE PALACE - THE SCIENCE AND ART OF ARCHITECTURAL PHOTOGRAPHY

Sudhir Ramachandran

Three picturisations of the Mysore Palace have been selected and the various approaches and photographic implementations required to deal with these subjects are detailed below.

A. KALYANA MANTAPA

Different aspects of specialised photography is called on for a treatment of this type of subject. We shall proceed to deal with them one by one.

View Point: The important elements in this would be the paintings at the background, the stained glass roof with the chandelier, patterned flooring and the proper rendition of the cast iron columns. The view point had to be low, and apart from including the flooring should incline towards the intricate stained glass of the ceiling.

Lens-Focal Length: Wide angle optic with a broad angle of view has been selected as the interior was large and use of any other longer focal length would not have the detail gathering effect as well as the great depth of field that is inherent in a wide angle optic.

Perspective: Utilisation of the wide angle tilted upwards would cause severe distortion especially of the columns resulting in the effect called 'Keystoning' whereby the parallel columns vertically converge. It would be impossible to correct this on a rigid camera, i.e., a camera without movements. Hence a view camera with full movements is essential. For *total control of the image* (shape, focus and depth of field), large format technical cameras cannot be equalled. Such control demands movements of the lens and/or film around the optical axis and these can be achieved only when the lens and film are on independent supports linked by tubular light-proof bellows.

Correcting the Converging Verticals:

Basic Rule - *'If the subject plane and image plane are parallel to each other, the lines running parallel to the subject plane also appear parallel in the image plane'* (Fig. 1). If, however, the subject and image plane are inclined towards each other we get a vanishing point and converging lines.

The camera is first set up so that the verticals in the image plane 'B' and subject plane 'G' are parallel (Fig. 2). The spirit levels of the camera aid accurate vertical alignment. The verticals of the subject 'G' now appear vertical but, as in the sketch, the camera cuts off the stained glass ceiling. This is cured with the parallel shift (Fig. 3). Raise the lens or lower the back until the focusing screen fully includes the ceiling. This does not change the parallel orientation of 'B' and 'G'.

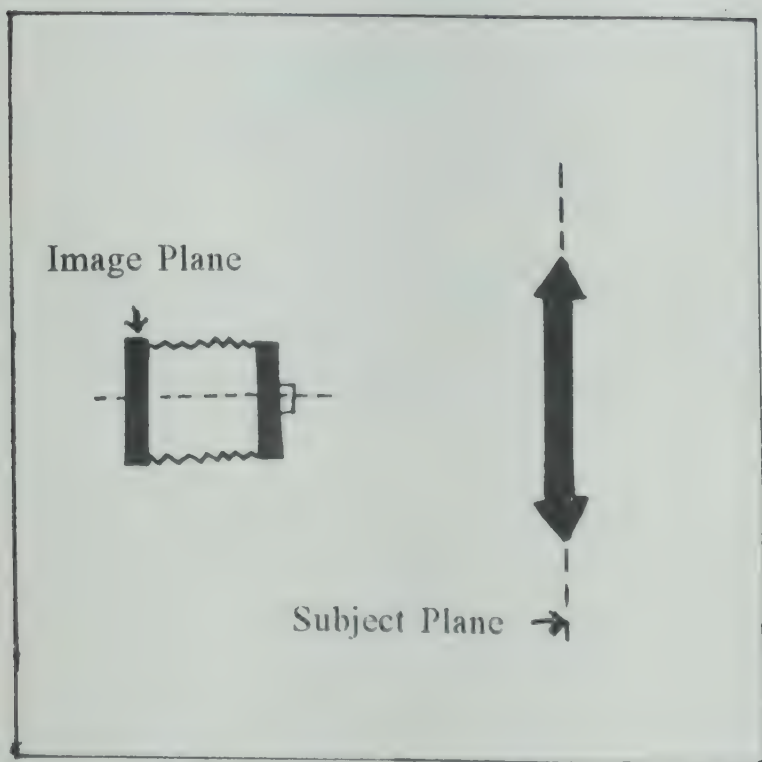


Fig. 1

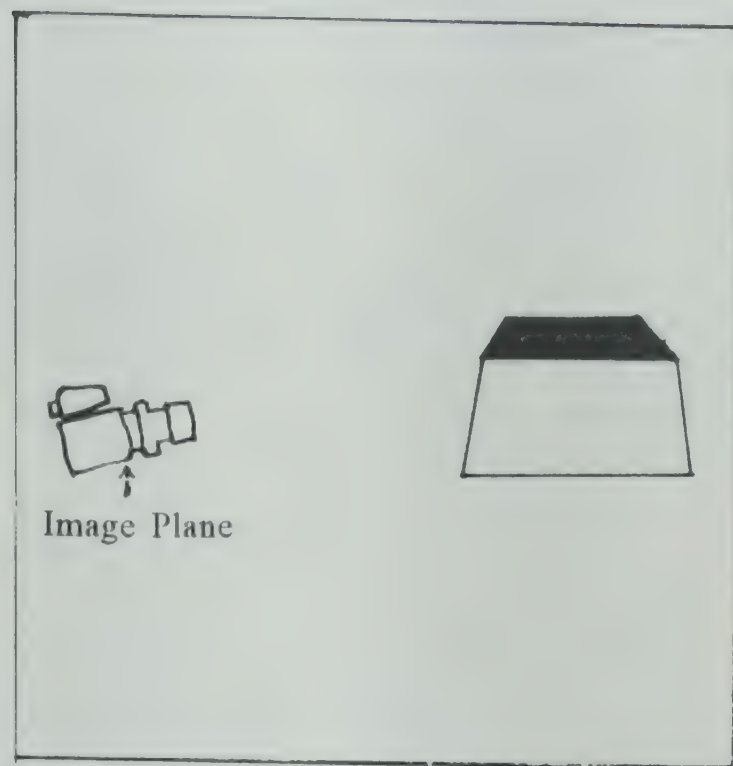


Fig. 1A

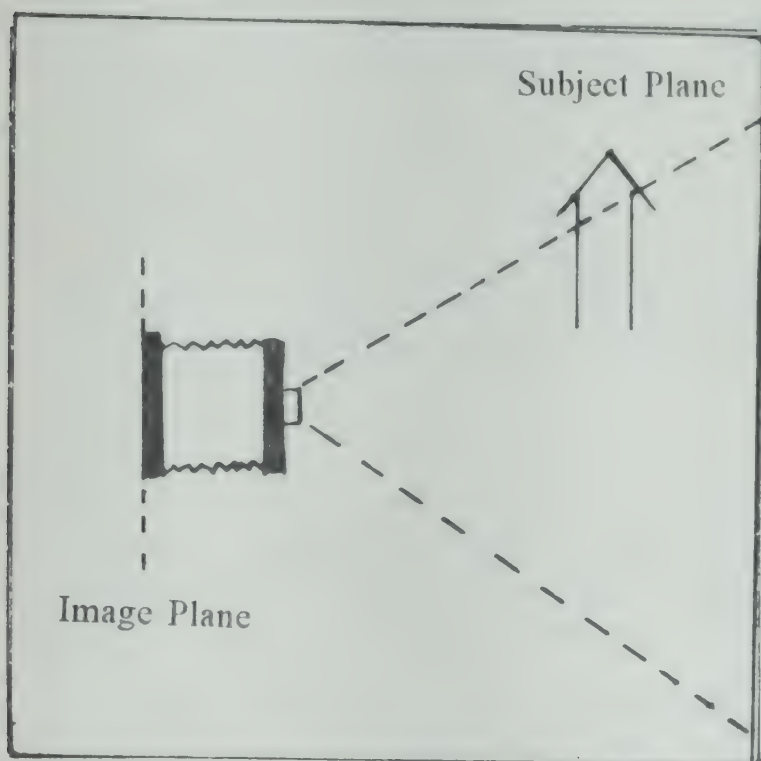


Fig. 2

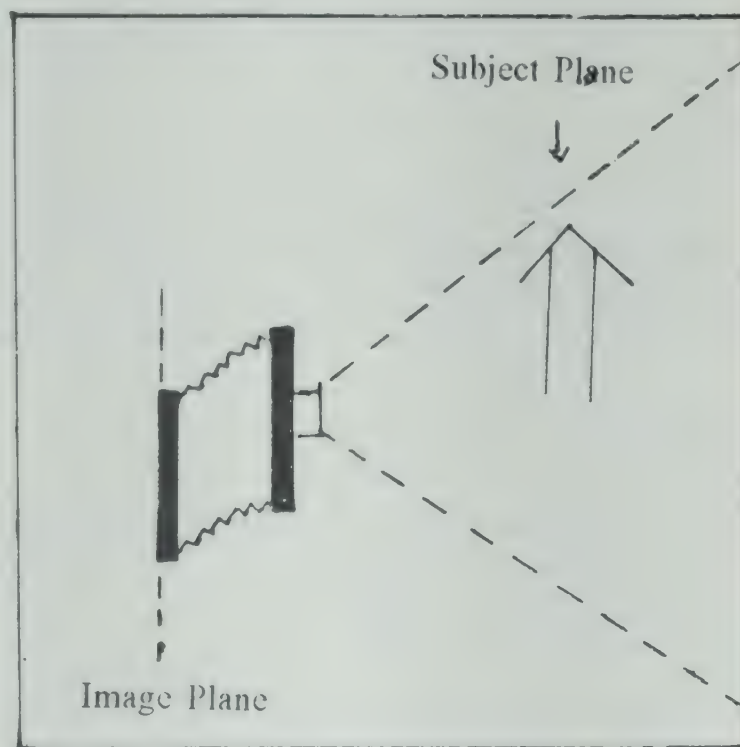


Fig. 3

Deliberate under Correction: When we look at shots from a very high or very low view point we tend to compensate visually for converging verticals. Precise total correction would render the top area uncomfortable heavy in the picture which is an optical illusion easily verifiable on the print with a ruler. Correction, therefore must be slightly short of the true geometric compensation, i.e., it should be just enough to give a naturally subjective impression. Normally in architectural interiors of this nature, verticals within ones' visual field of view with the head held straight (i.e., a viewing angle of about 15 to 20° up or down) should always appear parallel in the image. However, verticals that can only be taken in by *tilting* the head up or down should not be fully corrected. The tilt is adjusted according to the extent to which one is to look up or down so that the subject does not look over-corrected. For the technical minded such shifts in the image or lens plane are called *parallel displacements*. They may be direct or indirect. Optically direct and indirect shifts or parallel displacements have the same effect. They differ only in camera manipulation.

Other Advantages of the View Camera is the size of the film they can take, since ultimate quality can only be achieved with *large format* transparencies as it offers immense wealth of detail especially with distant subjects and with wide angle shots. The ratio of enlargement to any given size is much less compared to an enlargement made from a negative of a smaller size. Hence, grain is almost invisible, yielding high image definition. Tonal value is far greater. The large negative is not easily prone to mechanical and other flaws (scratches, etc.,) which are magnified less on enlarging. As pictures are on single sheets instead of rolls the resultant individual handling and processing permits increased scope for control.

Large instant prints (eg. Polaroid) also aid the photographer, the art director and the client in visualising picture effects on the spot. Instant prints save troublesome reshoot and a great deal of unnecessary dark-room work. These facts alone truly justify utilisation of the large format camera in the architectural interiors. Hence it has been decided to cover in large format wherever detailed information with full tonal hues and precisely controlled perspectives were required. As the emulsion is inherently far thicker and less resistant to mechanical damage, recording in this material would be ideal for retaining these images for generations. The emulsion is excellent for recording of large paintings, murals and could be further duplicated and preserved.

Lighting:

The main points for consideration as regards the quantity or quality of lighting for colour are as follows: (a) Colour Temperature, (b) Mixing of different colour light sources for effect and (c) Quantity of light in relation to working aperture and reciprocity failure.

While the human eye is adapted to recognising and balancing colour differences, whatever the light source and its intensity, colour films have no such flexibility. They are balanced to give optimum response in specific lighting conditions. When the film is exposed to lighting conditions other than that to which it is balanced, imperfect colour reproduction results. On the Kelvin scale, daylight balanced colour films are balanced to 5,500° K and artificial light films to either

3,400° K (Type A) or 3,200° K (Type B). As it is intended to preserve the natural atmosphere of the large interiors, daylight balanced colour films have been utilised throughout the assignment.

Kelvin scale with relation to the Kalyana Mantapa is given below:-

1. Daylight/Electronic Flash - 5,500°
2. 100W - Domestic Light Bulb - 2,900°
3. 40W - Domestic Light Bulb - 2,650°

The colour temperature of daylight is never constant, and will vary according to weather conditions and time of day. Dawn or dusk will have a low temperature in comparison with noon. Hence the characteristic golden light.

However, both natural and artificial light vary in colour balance or temperature. Sunlight is reddish (or warm) in the early morning and the late afternoon and bluish (or cool) in the middle of the day.

To preserve the natural atmosphere, lighting has been (i) deliberately toned down to fill up hidden pockets of shadows to reveal interesting details, and (ii) thereby raise the level of contrast (technically called Total Scene Brightness Range) to 1:32, printable on art paper which is eventually the final aim of the assignment. As the Total Scene Brightness Range is the product of the light ratio and the Scene Reflectance Range, a 'contrast light meter' that took precise spot readings of the image plane via a probe was utilised. This instrument is a modern sophisticated equipment developed by SINAR, Switzerland and is an indispensable tool for determination of contrast ranges that would be reproduceable in different materials like imported art paper or newsprint material, etc.

Lighting the Kalyana Mantapa:

The entire light level of the scene was based on the light level of the stained glass ceiling as a starting point. The view point from the Ane Thotti entrance was selected as the camera could be taken down the steps and hence a wider area could be included. Vertical correction by indirect displacement, explained earlier, was effected in the camera with a slight 5° under-correction. Ambient light of the frontal columns was measured and this registered, in layman's language, an exposure value of 10 which on a scale of 1 (darkest shadow) to 18 (brightest sunlight) would be an average bright interior. The stained glass window registered around E.V. 14 which was too bright. Hence a neutral graduated filter that cut down the intensity of the ceiling area and brought it to the level of 10 E.V. which is the level recorded by the ambient light on the anterior columns mentioned earlier, was used. The upper portions of the columns are darker due to the effect of the graduating filter and these lent a sense of depth to the picture. Further, the columns in the foreground effectively frame the picture and with relation to the rear columns gives an immense feeling of depth, so vital to the three dimensional aspect of this picturisation.

Domestic light bulbs of 40 W (2,650° K) were changed to 100 W (2,900° K) to reduce the effect of reddishness by raising the colour temperature. They also raised the illumination level and hence added a suitable levelling of contrast of the ultimate 1:32 range. These warm lights gave a typical warm slightly reddish glow that are normally associated with interior pictures. However, exact colour rendition of the stained glass window and the cast iron pillars were retained as they were lit by the ambient natural light source of 5,500° K. Daylight film stock balanced for 5,500° K was utilised. We came upon a colour temperature problem with the paintings at the rear as they were lit by chandeliers which gave reddish glow hue on the paintings. The paintings were hence lit separately by sophisticated electronic flash lights in the classic 45° lighting angle for paintings. These flash lights as shown in the Kelvin scale mentioned earlier have a colour temperature that approximates daylight and gave a very precise colour rendering of the paintings that is evident in the large format transparency. As these lights were positioned far from the camera itself, they were triggered by infra red remote sensor system that precluded the use of extensive synchronising cables. The flash system is especially suitable for paintings as they are cold unlike their tungsten counterparts so popular with cinematographers. They generate absolutely no heat and are hence extremely safe for all pigments and dyes and fabrics of paintings. They draw less power and the normal household electrical supply is sufficient.

The lighting levels of the paintings have been raised to about 11 or 12 so that they may be prominent even if situated at the rear of the sequence and proportionally occupied less space in the composition.

B. LIGHTING - DURBAR HALL

The Durbar Hall has been treated similarly. Earlier post cards would show a predominance of yellow flat lighting as they were executed with the available domestic light. This shot was taken in the early morning at a predetermined time after watching the light carefully over the last three days. The ambient daylight had to come from the side to create that sense of spatial separation that is evident in the highlight and shadows seen in this transparency. The bulbs above were changed again to higher wattage and balanced to give just that warm glow to record sufficient details on the fresco around it (ceiling). The paintings were lit separately along the same lines as described in the Kalyana Mantapa sequence.

Wide angle optic with indirect displacement both vertically and horizontally (another wonderful feature of this camera) was effected. The result is a perfectly balanced picture in terms of lighting, perspective correction and composition.

C. PICTURISATION OF THE AMBAVILASA CEILING

Here more than anywhere else, the large format instant print film has been utilised to visualise and determine the effect required.

Problem 1: The exposure of the stained glass ceiling would give beautiful details of the stained glass and render all the sculptural work on the sides absolutely dark, i.e., the E.V. of 12

of the stained glass ceiling would place the shadow area around E.V. 2. The exposure of the sculptured work showed in our instant print test, loss of highlight details which resulted in absolute wash out tones in the stained glass section.

Remedy: Instant print film aided in establishing the delicate light relation between the electronic flash-lit dark areas and the stained glass section.

Problem 2: Due to flitting clouds, exposure changes on the stained glass ceiling were alarmingly swift. Instant print film helped to establish the appropriate E.V. before exposure of each expensive large format film.

Problem 3: Instant print film showed the rectangular stained glass section of the hall to be shorter and smaller than the circular stained glass ceiling of the foreground. This was an optical illusion due to utilisation of wide angle optic which renders close subjects larger than distant ones. The human eye adjusts to this in normal vision but would not accept this distortion on a print.

Remedy: The view camera movements were utilised to manipulate the enhancement of perspective in the rear portion, thus giving a balanced visually acceptable result.

Problem 4: Light level of the lamps near the circular ceiling and the large chandelier were found wanting. Again instant print film helped to establish the correct shutter speed required for a printable Total Scene Brightness Range.

Problem 5: Instant print film showed the circular stained glass to be transmitting a much higher light level compared to the rectangular one at the rear, a phenomenon due perhaps to the circular dome like structure that permitted light to strike it from all sides.

Remedy: Graduating neutral density filters of varying strengths were inserted within the camera bellows to counteract this intensity increase.

Problem 6: A bluish hue of the sky that suddenly cropped up when the clouds were suitably balanced utilising appropriate light balancing filters.

Light Balancing Filters, eg. Kodak 82 Series which are blue have a cooling effect and filter out the reddish bias of early morning and late afternoon light. Conversely, the yellow 81 Series reduces the mid-day bluish bias.

CONCLUSION

Here, therefore, one would see an amalgum of different light sources, different colour temperatures and the different tools that are at the disposal of the photographer who scientifically analyses the scene and sets out with his knowledge and these tools to create a picture that would be arresting, dramatic and yet faithful in its reproduction of the atmosphere for posterity.

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36. THE MADIKERI PALACE

N.V. Joshi

Kodagu, the land of the Kodavas, stands on the ridges of the Western Ghats, bound within the longitudinal limits of 75.22 and 76.12 degrees and the latitudinal limits of 11.56 and 12.50 degrees. The land sways in valleys and hills that are covered in green forests.

Amidst the internal quarrels among the Nayaks - the traditional heads of the Nads - Mudduraja in the second half of 17th century rose to become the ruler of Kodagu. His choice of capital was Madikeri, meaning a "Clean town" or Madhukeri a "Vale of honey". On a hill overlooking the surrounding countryside, defended by impenetrable valleys and forests, Mudduraja established a stronghold with mud walls within which stood a palace built in mud.

In 1812, the then ruler Lingarajendra Wodeyar rebuilt the original palace of Mudduraja in brick and mortar.

The palace at Madikeri faces the east. It is 110' long with arches along the front facade. It is of two storeys in a square-form in the traditional feature of local architecture. Its front facade is after the European fashion, with arched windows. It has a customary tiled roof, most suitable for the heavy monsoons of this land (Pl. 1).

It stands with a front outer courtyard paved in dressed granite stone, within the fort walls. The front steps and the lower part of the front wall are in decorative polished granite stone with the insignia of Lingarajendra. The front colonnade is of tall arches of mortar in the centre of which is a balcony supported on two rearing stallions (Pls. 5-6).

The main door to the palace is flanked on either side by two large rooms. The door is made of heavy wood with metal buttresses in the fashion of a castle door.

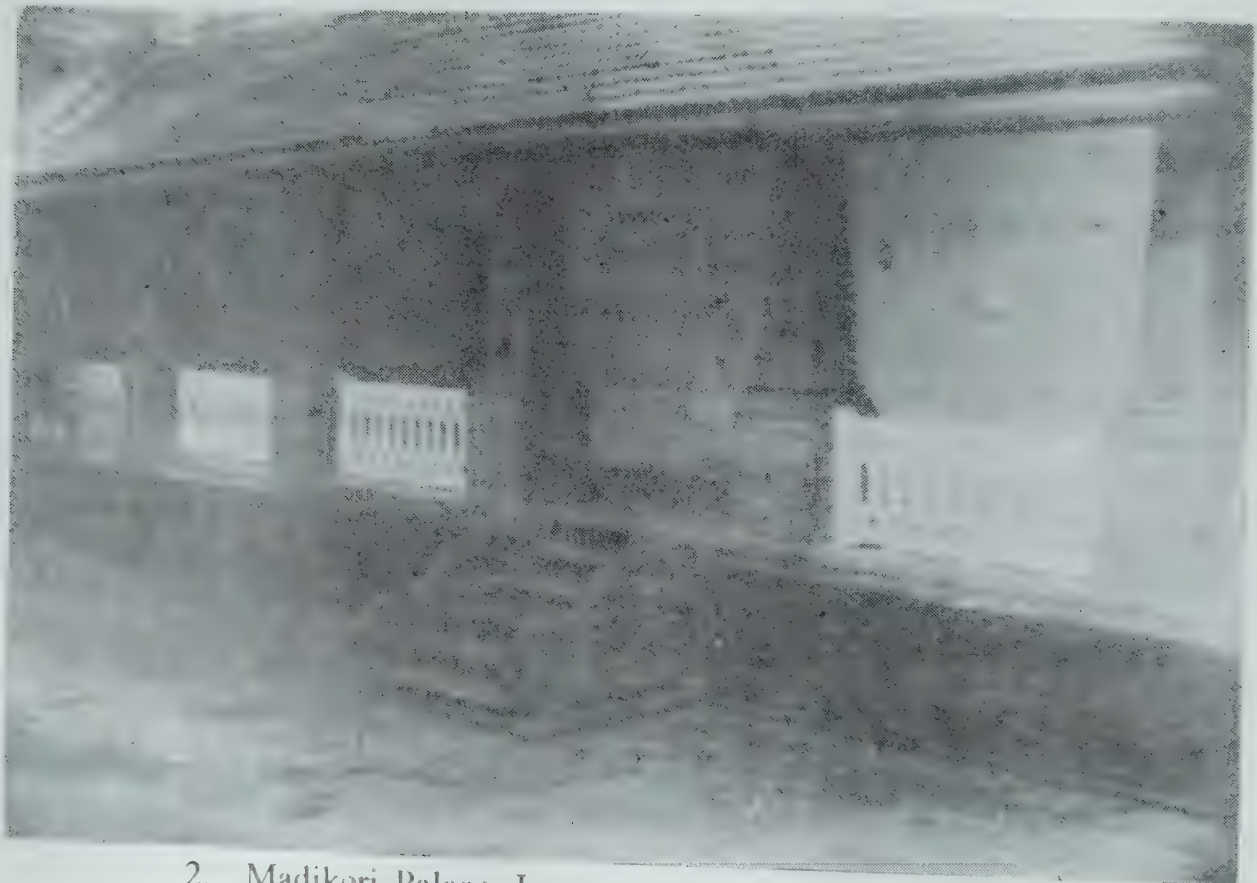
Facing the entrance to the room on the right of the palace, is a rectangular brass plaque, on which are inscribed the date and the details of the construction of the existing palace, with the royal "☪" (V for Virarajendra Wodeyar) flanked by the sun and the moon.

On the two walls of this royal room are frescoes. One is of a royal shield with trumpeting elephants holding lighted cones, a roaring lion and a white spirited stallion within a floral design (Pl. 4) and the other is of two rearing lions holding a white flag within which is a risen sun. The third fresco on the other wall is of a royal "☪". Two of the frescoes are bordered by uplifted curtains that give them a dramatic appearance. The room on the left of the palace has the same three frescoes in the reverse order. These wall paintings are done in water-colours deep in reds and blues.

In the centre of the building is the square inner courtyard, open to the sky. It is of granite with descending granite steps carved with "yali" in full form having the relief of a lion from whose mouth emerges trunk of an elephant holding a lotus bud (Pl. 2). The workmanship of



1. Madikeri Palace, Front Facade



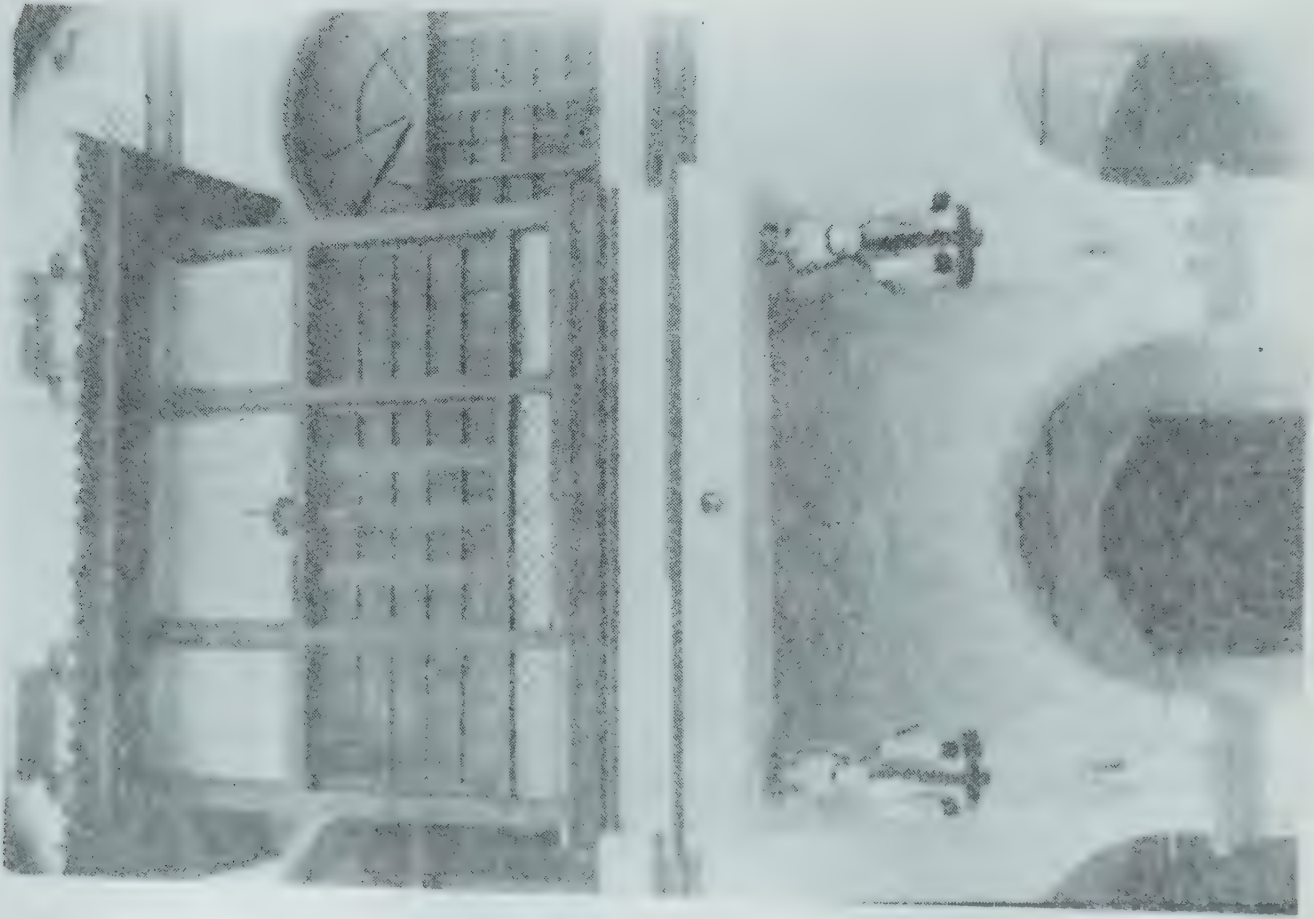
2. Madikeri Palace, Inner courtyard with Hasti-hasta



3. Madikeri Palace, Royal plaque in the Assembly Hall



4. Madikeri Palace, Fresco in the Royal Room



5. Madikeri Palace, Balcony



6. Madikeri Palace, Side view of Balcony

these "hasti-hastas" are of a high order. The entire courtyard is surrounded by pillars, the base made of bricks upon which rest designed granite pieces topped by square wooden supports holding up the wooden beams of the inner verandah. In the centre of this space is a granite tortoise carved and dressed in fine lines facing the main door. In the north-east corner of the courtyard is an outlet for the monsoon rains, shaped like a spoon for easy drainage.

On the upper storey of the palace, over the entrance is the audience chamber of the Raja - the Assembly Hall. It is a rectangular room covering the full length of the eastern facade. On the north wall is a royal plaque depicting two roaring lions in the kneeling posture. In the centre is the royal alphabet "ವ" (V). Beneath this is a seated lion. The plaque also depicts cannons and spears within a floral design. On the east wall is a plaque with two standing elephants holding a floral garland and bouquets around the royal "ವ" (V) embossed within a rampant sun. The terrain of Kodagu is also seen in the plaque (Pl. 3).

The ceiling and floors of the upper storey are wooden in construction and the audience chamber has arched windows overlooking the hills that surround the palace.

Since the ouster of the Raja of Kodagu, in 1834 by the English, alterations to the palace include a Clock-tower on the farthest right of the eastern end of the palace, and a porticoed entrance. The present District of Kodagu under the State of Karnataka, houses offices of its Deputy Commissioner, the Zilla Parishat offices, and the District Treasury within the palace. The Assembly Hall is still used on public and official occasions.

The Madikeri palace is the largest building in the district today, and its history, though short conjures up a living past.

37. ART AND ARCHITECTURE OF GOA, DAMAN AND DIU

V.T. Gune

HINDU ART AND ARCHITECTURE

Broadly speaking architecture is the art of organising space functionally and beautifully. The Indian art is plastic, organic and sculptural. In ancient India, arts were not separated as they are today. The architect, the sculptor and the painter were often one man. The architectural remains reveal the genius of the people and their cultivated emotions. The origin and growth of Indian architecture are closely connected with the evolution of Indian civilization which can be divided into three periods: Prehistoric, Vedic and post-Vedic or Historical period.

Prehistoric Period:

The earliest known architectural specimens of Indian architecture were discovered at Mohenjo-Daro in Sindh, Harappa in Punjab and Lothal near Ahmedabad and belonged to what is classified by archaeologists as Harappan culture of about third millennium B.C. They are constructed of large burnt bricks. These structural remains throw light on the great height to which the art of building had reached during that period.

Vedic Period:

There are references to several types of buildings in Vedic literature but their remains have not survived. These might have been constructed of perishable material. But the *Sulva Sutras* indicate the high development of the technique of the construction of such buildings.

Historical Period:

From about 6th century B.C. the history of architecture becomes clear. It seems for a long time, wood and other perishable materials were used in constructing buildings, for instance the Mauryan palace at Pataliputra. The fortress of Rajagriha and the *stūpa* of Piprawa belong to pre-Mauryan times. The stone was used in buildings from the times of Ashoka. A large number of Buddhist shrines of this period are survived. They belong to the Hinayan sect of the Buddhism. The caves at Kundai, Lamgaon, Aquem, Surla Tar from Goa might have been excavated during this period.

The propagandist of Vedic religion followed the methods adopted by the Buddhist in popularising Buddhism and started communal worship in shrines. This gave rise to large number of Hindu temples, which attracted the masses to follow Vedic religion. No remains of Buddhist *stūpas* or Hindu shrines of the early period before the Christian era are so far discovered in Goa except few cave temples stated above. The mud wall surrounding Chandrapur, the capital of Bhojas, is the only remains of the secular building of this period.

The cave temples belonging to 4th or 5th century A.D. are noticed at Arvalem (Bicholim) and Rivon (Sanguem). The Arvalem caves contain inscriptions carved on Sivalingas in Brahmi script of the 5th century A.D. and from their simplicity they appear to be Brahmanical cave temples. These caves contain Sivalingas in different shapes which symbolically seem to indicate the various sects of Hinduism - Saura, Ganapatya, Saiva, Kumareya, Sakta, etc. and thus they have got special significance in the evolution of Vaidic religion.

The cave at Rivon appear to be Buddhist *viḥāra* or monastery. It consists of a hall for prayer and rooms for dwelling of the monks which are situated adjacent to it. The hall and rooms are excavated in a solid rock on the top of the hill in a beautiful surrounding of evergreen valley.

The site of the *chaitya* or Buddhist shrine is situated at the bottom of the valley on the bank of the river. Recently a big stone image of Buddha in *Bhūmiśparśa Mudra* was discovered on the site and it is now kept in the State Museum at Panaji. It may be dated to the 6th century A.D. The plinth and the ground plan of ancient Hindu temple constructed with big burnt bricks was recently discovered at Chandrapur, the ancient capital of the Bhojas. It is one of the earliest brick temples found in south India and may be dated between the 4th to 6th century A.D. Another important temple constructed in laterite stones is situated in the forest at Kurdi near Sanguem. Its plan is simple. There is porch at the entrance, the sanctum or *garbhagṛiha* with its *śikhara* of stepped pyramidal design which was the main characteristic of the early Kadamba temple architecture. There is a small rectangular hall joining the porch with the *garbhagṛiha*. From its simple plan it can be dated to the 9th century A.D. i.e., Goa Shilhar period (770 to 980 A.D.).

The structural stone temple at Tambadi Surla, the only specimen of ancient temples of late medieval period in Goa deserves special notice. It enshrines Sivalinga in its sanctum or *garbhagṛiha* and is situated in beautiful forest surroundings. It has a plainly moulded plinth and includes *sabhāmaṇḍapa* - main hall, *antarāla* - middle hall and *garbhagṛiha* - sanctuary, each following the other and all in principle axis, east and south, each approached by steps in front. It rests on ten plain pillars on the sides and four carved pillars in the central bay of *sabhāmaṇḍapa*. The side bays are roofed with plain slabs of stones and *kapotas* are provided on side entrance projections. The central bay is covered by a rectangular slab embossed with lotus reliefs. On the sanctum rises the pyramidal *śikhara* with its projection of *sukhanāsi* in front. The niches of *śikhara* are filled with bas-reliefs, of superb workmanship of Brahma, Vishnu, Siva-Parvati sitting on their *vāhana* Nandi. The most unusual feature of this sculpture is that the goddess Parvati is wearing crown or *kirīṭamugut*. Another curious bas-relief is on the pillar where an elephant is trampling a horse. The structural features of the temple closely resemble to those of western Chalukya temples and also Devagiri Yadava temples and the temple might have been constructed during the 12th or 13th century A.D. Of the secular buildings of the late medieval period, there are remains of entrance to the palace of the Hindu ruler of this period at Old Goa to the right of the St. Cajetan Church.

Hindu temples were destroyed during the first half of the 14th century by the Muslim rulers from Delhi and later on during the 16th century by the Portuguese after their conquest of Goa in 1510. Temples in Trswadi Taluka were destroyed in 1514 and in Salcete and Bardex in about 1567. The ancient temples described above are from the Talukas of New Conquest areas which were acquired by the Portuguese by the end of the 18th century from the Marathas. Images of gods from the temples from Old Conquest Talukas were shifted by their devoties to adjacent areas from Pernem, Bicholim, Ponda, etc. which were under the rule of the Sultans of Bijapur and later on under the Marathas from the end of the 17th century. The architecture of the newly constructed temples of Saptakotishwara at Naroa (Bicholim), Mangesh at Priol, Mahalasa at Mardol and Narasimha at Veling, Nagesh and Mahalakshmi at Bandora, Navadurga at Borim, Kalika Devi at Kasarpal, deserve special notice. These temples were renovated during the 18th century under the protection of the Maratha rulers. They are constructed in the Surla temple style and consisting of square base, *garbhagriha*, *antarāla*, *sabhamandapa* and *śikhara*. Their *śikharas* are quite simple domes and other two parts are covered by tapering roofs of tiles which add beauty to their simplicity. Interior wood carvings on the massive pillars from Mahalasa temple at Mardol and Narashima temple at Veling are very rich, attractive and beautiful.

The Sculpture and Paintings:

There are stone carvings of snake couples going back to centuries before Christian era scattered in parts of Goa. Similarly there are images of Gajalakshmi carved on stone which can be dated to the first few centuries of the Christian era. The earliest known stone image of Buddha in *Dhyānamudra* or meditation position was found at Mushirwadi near Colvale in Bardex. It is Hellenic in style and full of vitality and reality, which were the main characteristics of Hellenic art. Another image of Buddha found at Rivon is headless. It is in a *Bhūmisparshamudra*. Its workmanship appears to be primitive, and indicates degeneration in the art of Buddhist sculptures found in Goa. There is another small bronze head of Buddha recently found in a private building at Panaji. It is a beautiful piece of bronze sculpture and may be dated to the 4th century A.D. A beautiful sculpture of Umamahesa was found at Kudne. It is exhibited in the Old Goa Museum. It is the best specimen of Gupta sculptures. Its ornamentation is exquisite and beautiful and emotions of sublime love are felt from the appearance of their faces. This sculpture belongs to the 6th century when Badami Chalukyas ruled over Goa.

The ancient sculpture of Vishnu-Narayana worshipped at Savoi-Verem during the Kadamba period (11th century) which was broken to pieces as a result of vandalism and lying in the forest area of the village was brought to the Old Goa Museum. It throws light on the sculptural art of the Kadamba period. It is less ornamented in its carving, but at the same time very beautiful and realistic in its appearance. On the back side, carvings of ten incarnations of Vishnu are depicted. This is a good piece of Vaishnava art. There are images of Bhairava scattered all over the territory and cover long period of more than 1500 years. The earlier images are just rustic in their finish and without any ornamentation. Later on we find some of the beautiful Bhairava sculptures depicting traditions of Gupta art i.e., vitality, reality and expression of emotion in general. The Bhairava sculptures now lying in the Bondla forest belong to this category of sculpture. There is a tradition of worshipping wooden images of Bhairava also. We find good

specimens of wooden sculptures in the gallery of the Vaishnavite images attached to the Mahalakshmi temple at Bandora. Similarly, there are wooden sculptures depicting the incarnation of Vishnu in many temples of Goa. No specimens of ancient paintings are left out. The temples of Brahma at Parson has good mural paintings on the walls of the temple. There are ancient paintings also in the Kamakshi temple at Shiroda.

JAINA ART AND ARCHITECTURE

The Shilhara rulers of Goa patronised both Vedic and also Jaina religious traditions. However, no remains of the Jaina sculptures or temples of this period are so far discovered. Similarly, the Kadambas who ruled over Goa from the end of the 10th century to the middle of the 13th century, patronised both Hindu and Jaina religions. There are references to Jaina monks in the court of Jayakeshi Kadamba, when the capital of Goa was still at Chandrapur. There is a reference to Jaina Basti at Bandiwadi (Ponda) near Nagesh temple. There are inscriptions of the Vijayanagara rulers recording donations of lands to the Jaina Basti. The Jaina temple is practically non-existent at present except its foundations. Stone image of Jaina Tirthankara was found near the temple of Chandreshwar at Kothambi (Bicholim). The sculpture is in a very bad state of preservation. Besides the Tirthankara, there are two other sculptures of Tara and Kubera, the latter is known to the Jaina iconography as Jambal. He is supposed to hold in his hand money bag and is worshipped by seekers of wealth. Both the sculptures are vigorous and also beautiful in appearance. They may belong to about 12th century A.D. These sculptures are now preserved in the Goa State Museum, except the Tirthankara.

MUSLIM ART AND ARCHITECTURE

The territory of Goa remained under the Muslim domination for a short period. However, it could not escape its invasion by the Muslim rulers of Delhi during the first half of the 14th century. During this period the ancient temple at Chandrapur seems to have been destroyed. The mosques in the Muslim settlement of Old Goa seem to have been constructed in the latter part of the 14th century. Some structural remains are buried under the present building of the Convent of St. Francis Assisi, Old Goa. It seems that it was constructed of mortar and consisted of vaults and bays, resting on pillars. The only specimen mosque of the Adil Shahi period is found in Ponda and is known as Safa Masjid. The prayer hall is still intact and the pillars hidden in the walls are noticed. There was a beautiful water tank by the side of the Masjid.

There is also an ancient Masjid in Diu. It is a very large structure and rests on a large number of pillars with arches at the base of the roof. It is claimed that it was originally constructed in the 11th century as a Hindu temple of the Sun god and was later on transformed into a Masjid under the Gujarat Sultans.

PORTUGUESE ART AND ARCHITECTURE

The Portuguese arrived in India by the end of the 15th century and settled down in Goa in 1510 A.D. After the defeat of the Turks by the end of the 15th century, the period of Renaissance started in Europe. It was a period of revival of classical styles - Greek and Roman.

The Greek architecture remained unsurpassed for many centuries. The post or column and lintel system formed the basis of the construction work. The temples were provided with great number of pillars or columns and beams which regulated effects of light and shade and created a pleasant feeling in its overall design. Three styles or 'orders' of Greek architecture were evolved in due course based on the combination of the design of pillars, capitals and entablatures - Doric, Ionic and Corinthian.

The uppermost part of the pillar, known as capital, is divided into parts for the purpose of decoration - echinus and abacus and it provides a clue to the type of the style.

The capital part of the columns of Doric style is simple and plain while that of the Ionic is ornamented by scrolls and mouldings of different designs. The capital of Corinthian order is inspired by a basket of acanthus leaves. The columns in the front facade of Greek temples were supported by a triangular pediment.

The Romans absorbed the Greek provinces in their empire and developed their own styles of architecture in 2nd century B.C. They utilised the existing three orders of the Greek in the development of their architecture and introduced two new orders - Tuscan and Composite. The Roman column had no flutings or grooves but it was provided with a pedestal or base. The Roman capitals had fusion of Doric and Ionic capital designs.

The Romans substituted the post and lintel system of constructing buildings by the concrete arch and the columns were used more for decorative purpose than as load bearing device. The architect provided for vast interiors and open arches with the help of the arch device. Marble and granite stones were used for columns and thus fluting seems to have been dropped. These Roman features of construction work influenced later European art. The classical styles were revived during the 15th century, the period of Renaissance and St. Peter's Cathedral at Rome is its best specimen. The Church of St. Cajetan at Old Goa constructed by the end of the 17th century, is the replica of St. Peter's at Rome.

The Renaissance style was followed by the Mannerist style of architecture and paintings during the 16th century. It affected the art of paintings on a large scale. It revealed the confusion that prevailed in the minds of the people following the religious revolt of Martin Luther in 1477 and showed disregard for the existing rules of art by the combination of *contrasting styles*. By the end of the 16th century, new school of Baroque style developed all over Europe and it lasted till the middle of the 18th century. The word seems to have been derived from the Portuguese Barroco meaning an irregular pearl and referred to something 'grotesque' by its critics. Baroque refers not only to the art of construction of building but also to literature and music of the time. The main features of Baroque style as it developed in Italy were curved frontages, overburdened decoration with no regard for standard of Renaissance, twisted shafts with broken cornices surmounted by clumsy pediments, huge wavy scrolls, flying figures, intricate details of ornamentations emphasized by gold gilding and accompanied by sculptured figures.

It was emotional and its twisted columns created illusory feelings. This new style gave vitality to the art and it was known by the middle of the 16th century as art of *counter-reformation*.

The Mudejar and Manueline styles of architecture prevailed in Spain and Portugal during the early part of the 16th century. The Mudejar refers to the works of Muslim craftsmen during the period of Moorish occupation of the Iberian peninsula. The decorative work was done out of bricks, plastic, ceramics, ivory, inlay in wood and metal and was based on ideals of Islamic art. The Manueline style of Portugal had features of Mudejar and its Gothic and Renaissance motifs were influenced with Islamic styles. The towers of the Churches with this style were square or octagonal and were decorated with arcade relief which bear likeness to minarets of a mosque. This was the period of the Portuguese overseas expeditions into unknown seas. The motifs of the Manueline art consisted of natural forms, tree trunks, corals, shells, etc. and were realistic and some of them were copied from shipping ropes, knots, anchors, chains, nets, the cross and the sphere designs. The columns were clustered in a Gothic style.

The Christianity came to India with the arrival of the Apostle St. Thomas and the order of Syrian Christians existed on the Malabar Coast before the arrival of the Portuguese in India by the end of the 15th century. The Portuguese gave royal backing to Christianity so that it was firmly established in Goa and later on in South Asian and African countries. The Missionaries of the Franciscan order were the earliest to establish in Goa their churches and convents in 1517.

The convent and church of St. Francis at Old Goa belonged to the Franciscan orders and was constructed during 1517 to 1530. Its architecture and facade are the best specimens of Manueline style as developed in Goa. It has trefoil arch entrance. The niches between trefoil arch are filled in by carved flowers square in shape. On the top of the middle arch there is the crown with the Greek cross and two armillary spheres on its sides. The facade is divided into four storeys and made up of Gothic, Renaissance and Baroque features. The fourth storey comprises of two octagonal turrets and a central frontispiece with broken pediments and the cross on its top. Its ribbed vault follows the Gothic style. The church of Our Lady of Rosary situated on the top of the hill opposite Se Cathedral at Old Goa is also another ancient monument in the Gothic Manueline style.

During the period of counter-reformation in the latter part of the 16th century, big buildings of churches were built to provide for a large congregation to sit in and hear sermons. The wide barrel vaulted naves were thus introduced to serve the acoustic purpose.

The facade of the churches followed the design of main entrance of triumphal arch, along with two smaller ones on its two sides. The columns in the church were increased in number and created a sense of richness and feeling of fullness in its centre. The altars were elaborately decorated by scrolls, pilasters, etc. and sculptures of the saints were fixed in the wooden panels which were gilded with shining gold. Such richness in construction work was wanting in Greek temples. The new style of Baroque developed during the 16th century added grandeur and beauty to the church architecture. The Jesuits, Agustinians, Theatines who came to Goa from the latter part of the 16th century brought with them new styles of architecture from Italy and Portugal. The plan of the Se Cathedral of Goa was inspired by the Cathedral of Portagalagree (south Portugal) and had greatly influenced the other churches of smaller dimension. In some of them appear ribbed vaults, vestiges of last middle ages and barrel vaults of renaissance. The altars

were full of decoration and figures of saints and their shining gold gilt made Goa famous as 'golden Goa' during the 17th century.

In the 18th century religious policy favours imitation of styles of Hindu temples. In the north Goa, they are crowned with false domes in place of pediments on the facades, in the centre i.e., Tiswadi, they retain the ancient classical-Roman, Gothic expression, in the south towers bear cupolas with big lanterns and the curved pediments of the main front are unusually high. Some octagonal towers of the churches resemble those belonging to the temples of this period, wherein classical and Baroque motifs are combined with Mughal and Hindu styles.

Wood Carvings:

Goan wood carvings may also be divided into three distinct periods - first of Mannerist style imported from Portugal and other made in India, the second Baroque wood carvings or the national style of the Portugal, lastly, 'recaille' and rococo (heavily florid) wood carving which is either painted or gilded and which goes to the 19th century. In this type, columns are cylindrical arches, twisted mouldings are replaced by broken pediments inspired by Borromini.

Paintings:

During the 16th century, paintings and retables, etc., were imported from Portugal at the request of religious orders for the decoration of churches and chapels and convents newly built up in Goa. The most important series of paintings which has still survived belongs to the Cathedral at Old Goa. The style of these paintings pertains to the period about 1521 A.D. and they show close likeness in drawing, treatment of draperies, details of hands with the artists group of Garcia Fernandes which belonged to the tradition of Portuguese art masters of Ferreirem. Other works are maintained in the church of Reis Magos (Bardez). Diu has got two big panels of paintings in the church of St. Paul. These paintings influence not only the later works of the local artists but also works of Mughal art when these paintings were taken to the court of Akbar, by the Jesuit missionaries in the latter part of the 16th century. In the course of time the local artists developed their own style of paintings in western art. The local paintings show an Italian influence. Several 'apostles' in the Cathedral are the works of the local artists. The apostles from Bom Jesus were inspired by Van Dyck. The full size portraits of Viceroys and Governors from the Cathedral are the works of Goan artists.

38. GLIMPSES OF TAXATION AS GLEANED FROM LAKSHMESHWAR INSCRIPTION OF YUVARAJA VIKRAMADITYA DATED 725 A.D.

S.G. Ghatapanadi

The Karnataka inscriptions are generally less eloquent than their counterparts in Tamil Nadu especially on matters pertaining to administration. Whereas the Tamil epigraphs are illumined with details on aspects of culture and administration, the Karnataka inscriptions present a mournful contrast. But no generalisation is without exception. A few inscriptions of the early period are so eloquent as to enable the historian to sketch the picture of culture and administration without much alien aid. One such rare instance of epigraph focussing on some important aspects of taxation during the early Chalukya period in Karnataka is the Lakshmeshwar inscription of Yuvaraja Vikramaditya dated 725 A.D. An attempt has been made in the following few lines to present the glimpses of taxation as gleaned from the solitary inscription under review.

This pillar inscription from Lakshmeshwar was published by L.D. Barnett¹. The record has been tentatively assigned to 725 A.D. But, there can not be any dispute about it. This lithic record runs into 55 lines containing two different aspects. The first part upto line 45 records the constitutional charter (i.e., *achara vyavasthe*). Whereas the second part from line 46 to 55 registers an endowment of a piece of land to one Kuppar madar followed by usual imprecatory passage. The purport of the first part of the inscription is to record the duties and responsibilities of the royal representatives headed by *Yuvaraja* Vikramaditya and the local bodies and organisations of Lakshmeshwar. Incidentally it throws light on aspects of taxation which are analysed in the following lines.

The present inscription is a rare and a fine piece of constitutional charter in respect of taxation and social obligations. The constitution which was in the conventional form in ancient times was never so implicit as in the case of Lakshmeshwar charter. There is some scope to surmise that the charter was issued under some unprecedented circumstances of which there is no clue in the record. Such charters in the history of Karnataka are few and far between (the next one of this type being the Sudi inscription of the time of Someshwara I dated 1050 A.D.).

The Lakshmeshwar charter throws definite light on the origin of taxation. The concept of taxation in ancient India is believed to have evolved in reciprocity to the protection ensured by the first king crowned by the people. Ancient Indian Law givers while explaining the circumstances necessitating the creation of kingship have laid emphasis on some kind of a contract which the person who was sworn in as king entered into with those who offered him that responsibility. This contract contained certain privileges and obligations which the two parties concerned were expected to fulfil in reciprocity. The two privileges and obligations contained in contract were the protection and taxation. Protection was the obligation on the part of the king towards the people while he was entitled to the privilege of taxation which the people were obliged to pay. Thus the idea of taxation in India is believed to have emerged as a corollary of the theory of protection. This concept of ancient law-givers is perhaps nowhere better recorded

than in the Lakshmeshwar charter. It lays down in unequivocal terms the mutual obligations between the royal representatives on the one hand and the *mahajanas* and the burgesses of the town assembly on the other. It states that the *Rajapurushas* i.e., the royal representatives headed by the crown-prince Vikramaditya were required to protect the royal grants, the charters, the *dharma* and more than anything else the houses of the inhabitants. In return for the protection, the *mahajanas* and *nagara* were obliged to pay house-tax to the king's officers.

The record gives the details of a variety of taxes to be paid by the house-holders to the government officials and to the guild organisations. Among the taxes enumerated in the record the most prominent was the house-tax. The record states that, "A tax that (every) occupied house shall pay once every year in the month of Vaishakh to the governors of the district". The record further lays down that the burgesses of town should arrange for payment towards "all previous usages, viz., *puttige* ... fines for theft and minor delinquencies (fines for) the ten offences, likewise what is known as property of the childless persons..." to the guild in the month of Kartika. Barnett renders the term *puttige* as "probably a kind of measure or probably a tax on births". The tax on the birth of a child especially to the community guild cannot be ruled out. Moreover, the occasions like *osage utsahangalge* i.e., for festivities and the phrase *ondo-kkalu ondu puttige* seem to indicate that it was a tax on the birth of a child. But, however, it is difficult to explain as to why it was expected to be paid by every house-holder every year in the month of Kartika. The charter further asks the house-holders to pay a *gutta* for (or to) the *ruva* in the month of Magha. The term *ruvange* clearly indicates the proper name of an individual, and therefore the *gutta* or *guttage* which may mean contract fees was due to one Ruva. Besides, the charter enumerates the taxes due to Pandi-Setti, perhaps the governor of four hundred division. Then it lays down the rates of house taxes due to the guilds of the braziers and the oilmen. The contents of lines 29 to 35, though seem to be very important from the point view of taxation, are unfortunately obscure and the reading in many places is doubtful. If properly deciphered and interpreted, they are expected to reveal important aspects of taxation during the Early Chalukyan times.

Aputrikadhana is mentioned in the list of taxes to be paid to the governors. The term however, raises some doubt about its real purport. It may just mean the state's claim over the heirless property and not a tax. But the fact that the charter enjoins that the *aputrikadhana* has to be paid to the guild every year in the month of Kartika signifies that it does not refer to the confiscation of property of the childless by the state but the tax regularly paid in lieu of the confiscation by either the widow or any successor to the property of the childless.

A critical analysis of the record under review throws welcome light on the mode of assessment, mode of collection, role of guilds and community organisations and several other aspects pertaining to tax administration.

Perhaps, the most striking feature of taxation during the early Chalukyan period as reflected in the Lakshmeshwar charter was the mode of assessment of house tax being proportionate either to the value of the property or the status of the householders. It is recorded that on the basis of their property the householders were classified into four classes viz., (1) the upper most

(*uttamappa okkal*), (2) the middle (*madhyamamappa okkal*), (3) the lower (*kanisthar*), (4) the lowest (*kaniyasar*). These classes of householders were expected to pay ten *panas*, seven *panas*, five *panas* and three *panas* respectively.

It is interesting to note that different periods were fixed for payment of taxes to different bodies. The taxes due to the government were to be paid in the month of Vajshakha every year, whereas those due to the guilds were to be paid in the month of Kartika every year. While fixing these periods the harvest seasons have been taken into account with the gap of six months between the two. This provision ensures the principle of convenience to the tax payers.

The role of local bodies, the merchant and professional guilds, and the community organisations in the tax administration of the towns is very well revealed by the Lakshmeshwar charter. The charter is addressed to the local bodies like the *mahajanas* and *nagara* and the community organisations like the *padinentu prakritigal* thereby indicating the role of these organisations in the tax administration. It is significant to note that these organisations have been addressed in respect of taxes due to the government. The professional guilds on the other hand have been entrusted with the collection of social taxes on the occasion of marriage, *upanayana* and various festivities (*osage-utsavangalge*). In this respect the role of guilds of weavers, braziers and oilmen has been explained. This charter clearly shows that the guilds collecting the contributions from their members had the force of the law and that such contributions also had all the features of a tax. Thus the guilds in ancient times were functioning as "State within the State". This was duly recognised by the government.

In addition to these, the charter also reveals that the law or *dharma* was not merely in the conventional form but sometimes was written down in the form of a charter. It further shows that jurisdictions of the government officials on the one hand and those of guild organisations on the other were well defined and there was no scope for either confusion or encroachment of one upon the other.

The foregoing analysis of the contents of the Lakshmeshwar charter helps to depict fairly a clear picture of some aspects of taxation during the times of the early Chalukyas of Badami.

REFERENCE

1. *E.I.*, XIV, pp. 188-191.

39. EDUCATION IN KARNATAKA FROM 5TH TO 12TH CENTURIES - AN EPIGRAPHICAL STUDY

Venkatesha

The Subhāshitakāra in his works points out the importance and usefulness of education in the life of human beings.¹ Since Vedic times much stress has been laid on acquiring knowledge by studying prescribed treatises. The education system in ancient India, as we know from different sources, was a religious by nature. The aim of which was to realise the self or soul through the stages viz., (1) listening to words uttered by the teacher, (2) reflection on the topic taught, and (3) meditation.² To commence this type of education for a boy the thread ceremony i.e., *Upanayana* to take pupil (*śishya*) to the teacher (*guru*) who conversant in Veda-Vedangas through which the pupil is called *dvija* was in practice.³ It is through this ceremony the boy becomes fit for learning. The knowledge is an important factor for an individual which is considered as more powerful means not only to achieve material comforts during his life time but also to attain salvation (*mukti*) at the end.

An humble attempt has been made in this article on the basis of the available records in Karnataka on education that prevailed during 5th to 12th centuries A.D.

Talagunda inscription⁴ for the first time refers to *Ghaṭikāsthāna* at Kanchi where Mayurasarman entered to master all the branches of Vedic lore (*nīkhila Ghaṭikām vivēśāśutarkakālī*). From this we can deduce that in Karnataka the *Ghaṭikāsthāna* (one of the centres of education) came into being at a later date as we shall see below.

Inscriptions belonging to early period do not furnish much information on the beginning of education. However, *Smritis* have come to our rescue according to which, children probably used to learn letters (*akṣharābhyāsa*) at the age of five.

References to the primary education are scanty. This much is certain that children seem to have learnt Kannada letters at their teen age as the Talagunda inscription⁵ of 1158 A.D. refers to a gift made for learning Kannada letters (*Kannaḍakshara si(śi)kshc*). It is also mentioned that the two other gifts were given to a teacher who taught them (*Kannaḍadupādhyāya*). The important point to be noted in this record is that it clearly differentiates between the primary education and further studies. *Bālaśikshā* is the next stage applicable to the study after learning Kannada letters. The word preceding this *śikshā* denotes particular subject for study as we see in terms like *Rīgvēdada Bāla-śiksheya khandikadalli svādhyāyam geyva māṇiyara grāsakke*.⁶ The teacher and taught both received gifts for *Bālaśikshā*.⁷

Centres of Education:

Next to *gurukula* in olden days the other centres of education were mainly (1) the *Agrabāra*, (2) the *Brahmapuri*, (3) Temples and *Maṭhas*, and (4) *Ghaṭikāsthāna* formed for imparting higher

education. These educational centres have played a very significant role in disseminating the knowledge to the people in various fields.

1. The Agrahara: The converted *ūru* (village?) is called an *agrahāra*. The origin of this in Karnataka goes back to 5th century A.D.⁸ It was a residential colony (*āhāra*) for learned brahmins (*agra*) given as a gift either by a ruler or by the public for the cause of higher education. *Agrahāras* were generally not only exempted from all taxes but also the brahmins, were called *mahājanas*, whose number differed from one *agrahāra* to another, known for their versatility in Vedic field were entitled to enjoy all the rights in their *agrahāra*. Besides teaching profession, they were also empowered to administer their *agrahāra* and were not lagging behind to show their valour when an occasion warranted in re-establishing *dharma*. In this effect they are praised at length.⁹ Posavaṇṅga¹⁰ and Kiriyaṇḍigōḷa¹¹ are some of the best examples for *agrahāra* during 11th century A.D. Of the *mahājanas*¹² *Sānavēdi* Mallibhaṭṭa, *Kavītilaka* Viṭṭhaiya, *Sarvaśāstrada* Āḍityabhaṭṭa, *Bhāgavata* Śrīrangabhaṭṭa etc., were famous. The *mahājanas* were held in high esteem in the society.

2. The Brahmapuri: Part of a locality in a town or a city where scholarly brahmins resided was called *Brahmapuri*. It was similar body as that of an *agrahāra* in disseminating education. But it slightly differed from the latter as the brahmins of the *Brahmapuri* were used to be treated on par with other residents.

3. The Temples and Mathas: The welfare of the brahmins, *mahājanas*, heads of temples and *mathas* and *ghaṭikāsthānas* was looked after by the ruling kings and common public by means of gifts both in cash and kind. These two institutions seem to have started giving education probably after 8th century A.D. The members studying here can be classified into two categories viz., *vidyārthi tapōdhana* and *vidyārthi māṇi*.¹³ *Vidyārthi tapōdhanas* were those who had dedicated and devoted their whole life for *brahmacharya* (i.e., *naishṭhika-brahmacharya*) and for the cause of study as well as teaching. Depending on the capacity, eligible *tapōdhanas* were promoted to the seat of the head of the institutions called *sthānādhipati* or *sthānika*.¹⁴ *Vidyārthi māṇis* were those who just started their study in these institutions and after the completion of which in a stipulated period were permitted to enter the family life (*grihasth-āśrama*).

The Ghatikasthana:

It is not possible to get a clear picture of the term *ghaṭika* as the records dealing with this differ in rendering this word. Nevertheless, the function of this institution is certain for the Kadamba Mayūrasarman is stated to have entered a number of *ghaṭikāsthānas* at Kanchi to master all the branches of Vedic lore¹⁵ (*nikhila ghaṭikāṇi vivēsa-āśu tarkakāḥ*). Some of the students who successfully completed their studies here were known as *ghaṭikasāhasi-ghaṭisāsa-Ghaisāsa-Ghaisa*.

The Curriculam:

Here the curriculam comprised the Veda-Vedangas. Much stress was laid on the correct pronunciation of the Vedic accents in *śikshā* one of the *śaḍangas*. We find brahmins of

Banavasi-nadu who were well versed in the *Vedas* and who taught them to the students through various methods like *padapāṭha* etc.

Next comes Grammar (*Vyākaraṇa*) in the study.¹⁶ Logic (*Tarka*)¹⁷ for the study of which a school was constructed at Tona by Nagavishnumayya.¹⁸ The inscription besides mentioning subjects Astrology, *Purāṇa*, *Kāvya*, *Artha-sāstra*, *Bharata-sāstra*, *Vātsyāyana-sūtra*, *Aṣṭādāśa-smṛiti* and *Shaṭ-darśanas*, also refers to the persons who were conversant in the subjects.

The Scholarships:

The gifts given for the livelihood of students and teachers for higher education (*praudha vidyābhīṣa*) are referred to as *Chātṭa-vritti-Chātṭageyi-Chhātra-vritti*¹⁹ (scholarships for students) and *Bhātṭa-vritti*²⁰ (scholarships for teachers).

The student who studied a scripture part by part was called *Khaṇḍika-vidyārthi* and the teacher who taught this was *Khaṇḍik-ōpādhyāya*.²¹ An inscription dated 999 A.D. from Chingleput, Tamil Nadu prescribes qualification for receiving *Bhātṭa-vritti*.²²

The Commentaries:

The scholars might have thought that it was a proper time to bring commentaries on some of the Sanskrit texts which were intangible for the common folk²³ probably due to the development of the regional language (*dēśa-bhāṣā*). Under the changed circumstances, there appeared commentaries in Kannada on Grammar, Economics and History etc. to attract those who were interested in studying them thereby rejuvenating the Indian tradition of learning. Further, *vritti* called *Tatvārthasūtrānugata Karṇāṭaka Laghu-vritti* on *Tatvārthasūtra* - a Jaina work by Divakaranandi also appeared.²⁴

Though education of the rulers of Karnataka is confined to administration and warfare, instances of kings learned in various *sāstras* are not unknown as Madhava, the Kadamba ruler is described as an anvil to poets (*Kaviḡaḷemba chinnaḷke oḡaḷlu*).²⁵ Another ruler of the same name in the Ganga dynasty is known for his versatility in *Nīṭisāstra* and had written a *vritti* on *Kāma-sūtra* of Dattaka.²⁶ Likewise, Sivamara of the same lineage, was a patron of literature and famous for riding elephants, horse and also a past-master in archery.²⁷

Gifts exclusively made for Educational Institutions:

It is a general practice to mention a gift for the purpose of education amidst other gifts as we see in terms like *dhūpa-dīpa-gandha-naivēdya-gīta-nṛitya-ōpahāra khaṇḍasphuṭita-jīrṇ-ōddhār-ādi Yatinām Vidy-ārthinām cha satra nimittanṛ*²⁸ and *idu vidyādānam, dēvāraṃgeyva bratiḡaḷunḡu*.²⁹

Here are some of the rare examples quoted in the epigraphs regarding the gifts purely intended for both the teacher and the taught.

We come across a school established at Pavittage³⁰ (modern Salotgi) in 945 A.D. by Narayana, the Chief Minister as well as *Sandhi-vigrahi* of Rashtrakuta Krishna III (*tēnāyam karitā*

śāla śrī viśāla manōramā) where scholars thronged from various parts of the country (*atra Vid-ārthinah santi nānājanapad-ōdbhavāh*) for whom maintenance had been provided. The details of which are as under:

The land measuring 500 *mattars* exempted from all taxes was provided to the community of scholars of the school. Govindabudha offered 27 furnished dwelling places (apparently rooms for the students).

4	<i>nivarttanās</i> of land	for a flower garden
12	"	burning lamps
5	flowers (<i>pushpa</i> - a kind of coin)	to be collected during the marriage of the brahmins at the village.
2½	flowers	during <i>Upanayana</i>
1¼	"	during <i>Chūḍakarma</i>
50	<i>nivarttanās</i> of land, a dwelling place	for the school teacher.

At a later date the same school building was rebuilt by a certain Kañchiga, who is stated to have been placed one or two pillars during its repair as if he placed virtue in the form of a pillar.³¹

This much can be gleaned from the above description. The people of Pāvittage knew well the value of education and having come to an agreement among themselves were kind enough to provide all facilities for the spread of education at their best possible way thereby making their town a centre of learning (*ūram Vidvat-janakk-ādarol*).

Gifts offered for the maintenance of students in another school headed by *Upādhyāya* Keśavōja³² are

16	<i>gadyāṇas</i>	offered for salt and oil
12	"	16 clothes
4	"	cowdung (<i>emdiringe?</i>)
2	"	feeding during <i>Panchami Aparapaksha</i>
2	"	plates
2	"	pickle

From the above, it is easy to make out that this school at Jambēru maṭha consisted of 16 students as 12 *gadyāṇas* were specified for providing clothes for 16 students.

Another record,³³ more or less of the same nature of the above, is also interesting one as it contains details of the gift of lands given as follows:

150	<i>mattars</i> of land	offered for	<i>dhūpa, nivēdya</i> etc., of the god
300	"		feeding <i>Tapōdhanas</i>
30	"		teachers (<i>Bhaṭṭa</i>) teaching to <i>Tapōdhanas</i>

8	"	teachers (<i>Ōja</i>) teaching to <i>Maṭhada-māpi</i>
8	"	two brahmins performing sacrifice
20	"	four students who probably maintained Hour Clock (<i>Ghaṭigemāpi</i>).

Again from the above account we can deduce that this school had two types of teachers viz., *Bhaṭṭa* and *Ōja*. It has already been observed that *Bhaṭṭa* is a teacher who imparts higher education. On the basis of this, can *Ōja* be taken to mean a teacher teaching primary education?³¹ (*Ōje-Ōjha-Upādhyāya*). Further the last line refers to 20 *mattars* of land for 4 students maintaining probably the Hour Clock. This particular reference in this record also gives an idea that maintaining of an Hour Clock was a necessity in such institutions. The reason for this may be not only to watch the movement of the sun, stars etc., for the study of Astrology, Astronomy, but also for conducting seminars, classes etc. according to prescribed time-table for the convenience of both the tutor and taught.

To sum up, the study of the inscriptions in Karnataka throws much light on various aspects of education that prevailed during 5th to 12th centuries A.D.

REFERENCES

1. *Sarva dravyeṣhu vidyaiva dhanamāhuranuttamam /*
Abhāyatvādanarghyatvāt=akṣhaitvātcha sarvvadā //
Mātēva rakṣhati pitēva hite niyuntikē
Kāntēva chāpi ramayatyapanīya khēdam /
Lakṣmīm tanōti vitanotī cha dikṣhu kīrtim
kiṁ kim na sādhyati kalpalatēva vidyā //
2. *Ātmāva arē dṛaṣṭavyaḥ śrōtavyaḥ mantavyaḥ nidhidhyāsitavyaścha //*
Bṛihadāranyakōpaniṣat, II, 4-5.
3. *Śatapatha Brāhmaṇa*, XI, 5-4.
4. *EC*, VII, Sk. 176, c. 450 A.D.
5. *Ibid*, Sk. 185, 1158 A.D.
6. *SII*, XI, Pt. II, No. 173, 1124 A.D.
7. *Ibid*, No. 171, 1121 A.D. and No. 173, 1124 A.D.
8. *EC*, V, Bl. 245, c. 420 A.D.
9. *SII*, XI, Pt. I, No. 52, 1007 A.D. *Yama niyama svādhyāya dhyāna dhāraṇa mōṇāṇuṣṭh=āṇa parāyana japa samādhi śīla sampannar vidita vēdārtha-pāragar, śaṭkarmaniratar, sapṭmasōmasamasthāvabhrit=āvagāhana pavitrīkṛita śarīrar, etc.*
Simha parākramar, duṣṭa vidhvamśakar, and śiṣṭajanāśrayar etc.

10. *SH.*, IX, Pt. I, No. 118, 1057 A.D.
11. *Ibid.*, XI, Pt. I, No. 147, 1099 A.D.
12. Altekar, *The Rashtrakutas and their Times*, p. 404.
13. *EC.*, VI, Cd. 77, 940 A.D.
14. *Ibid.*, XI, Dg. 133, 1071 A.D.
15. *Ibid.*, Sk. 176, c. 450 A.D.
16. *SH.*, XI, Pt. II, No. 140, 1079 A.D.; *EC.*, VII, Sk. 124, 1077 A.D.
17. *SH.*, XI, Pt. II, No. 159, 1111 A.D.
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19. *SH.*, XI, Pt. I, No. 74, 981 A.D.; *Ibid.*, XI, Pt. II, No. 171, 1121 A.D.
20. *EL.*, XIII, p. 129, 929 A.D.; *Ibid.*, p. 41, 1112 A.D.
21. *EC.*, VII, Sk. 188, 1158 A.D.
22. Iyengar S. Krishnaswamy, *Ancient India and South Indian History and Culture*, II, p. 825.
23. *EL.*, XIII, p. 129.
24. *EC.*, VIII, Nr. 57, c. 1077 A.D.
25. *Ibid.*, VI, Mg. 36, 749 A.D.
26. *Ibid.*, IX, Nl. 60, 797 A.D.
27. *Ibid.*
28. *SH.*, XI, Pt. I, No. 85, 1049 A.D.
29. *EC.*, III, Nj. 155, c. 970 A.D.
30. *EL.*, IV, p. 57 ff.
31. *Ibid.*, p. 63 ff. and *ī-śāleṣya kambada-gomdaḷamaṁ nirisuvaṁdu kambada rūpim pindaranan-īṛisuva vōl Omd-craḍum tānē piḍidu nirisid-ōn-ātam.*
32. *EC.*, VII, Sk 74, 1010 A.D.
33. *EL.*, XV, p. 87, 1058 A.D.
34. Chidanandamurthy M., *Karnatakada Sasanagala Samskritka Adhyayana*, p. 219 f.n.

40. ANDHRA KARNATAKA - A CULTURAL UNIT

P.V. Parabrahma Sastry

Andhra Karnataka in the present context is more applicable to the border districts of Chittoor, Anantapur, Kurnool, Mahbubnagar and Medak in Andhra Pradesh and Kolar, Bangalore, Chitradurga, Bellary, Raichur and Bidar in the Karnataka State. However, till the medieval period, say about the 10th century there was no clear demarcation between Andhra and Karnataka. For political reasons or otherwise, the inscriptional language was Kannada in the above named districts of Andhra. In fact they were under the rule of the Karnataka rulers continuously for several centuries. That political unity in Indian history is less significant than cultural integrity is born out by the changing political events in all the regions. But language and religion are the two dominating factors which contributed for cultural integrity of a region, particularly in the Indian context. Andhra and Karnataka the two major States of the Deccan remained so closely integrated for a long period that the people themselves were perhaps unmindful about their linguistic origin. The term Karnataka itself appears till the 15th century, as the name of the region comprising the eastern part of the present Kurnool district in Andhra Pradesh. Similarly the name of the river Handri which flows through the Kurnool town appears to be the corrupt form of Andhri. This region of Kurnool and Bellary, Anantapur, Chitradurga and Raichur districts yielded about half a dozen spots which the Maurya Emperor Asoka chose to get his edicts incised on the boulders. From his thirteenth edict it is understood that Andhra was included in his dominions. The non-mention of Karnata in the list of his provinces indicates that the present interstate border districts were included in Andhra province of his empire. During the Satavahana period the Karnataka region was called Sātaṇihāra.¹ The Hīrchadagalli copper plate grant of Pallava Sivaskandavarman (c. 4th century A.D.) alludes to the division of Satahanīraṭṭa.² It is a well-known fact that right from the advent of the Early Chalukyas in the middle of the 6th century till the fall of the Later Chalukyas in the middle of the 12th century, say more than six hundred years a major part of Andhra, that is the present Telangana and Rayalasima were practically under the Karnataka rulers. The coastal Andhra too, for that matter, was ruled by a collateral branch of the Chalukyas. So also the regions of Sabbinadu in the present Nizamabad and Karimnagar districts and Visurunadu in the Khammam district were ruled by two more lines of the Chalukyas. It was only after the dismemberment of the Chalukyan empire in about A.D. 1156-57, the Kakatiyas for the first time, founded a separate kingdom with a major part of the Telugu speaking area. It was during their period only the age-long unity of the Andhra Karnataka border was disturbed. The little change what we now notice in the scripts of Telugu and Kannada also started during this period. Again, the advent of Muslim rule in the Deccan, that is in the first half of the 14th century brought about a major surgical operation, not along the linguistic border running north-south but along its cross section along the river basin of Krishna and Tungabhadra. It was the most unnatural partition for both Telugu and Kannada speaking people.

The northern districts lying on the Andhra Karnataka border namely Bidar-Medak, Gulbarga-Hyderabad and Raichur-Mahbubnagar were the worst hit in the new set up, at least in

cultural aspect. But fortunately the original Karnataka, that is Kurnool-Bellary region became the heart of the Vijayanagara empire which extended from sea to sea. The political separation between the Andhras and Karnatakas caused during the period of Kakatiyas lasted hardly one and a half century and again under the Vijayanagara rulers they became united.

As a result of such political unity for a long period a common system of administration necessarily continued throughout. Designations, like *Pergaḍa*, *Gāṇḍa*, *Prabhu*; titles like *Aṅkakāra*, *Gaṇḍara Gaṇḍa*, *Chalamarti Gaṇḍa* translated as *Bāsege Tappuva Rāyara Gaṇḍa*, land measures like *mattar*, *khaṇḍuga*, and rod of 18 spans;⁴ coin terms like *gadyāṇa*, *dramma*, *vīsa*, *kāṇi*; weight measures like *vīsa*, *pala*; tax terms like *siddhāya*, *tera sunka*, *kānika*, have come into popular usage. *Satyasraya*, the unique title of the Early Chalukyas, first appears in the Thummalagudem plates of Vishunukundi Vikramendra Varman, being applied to his father, Indrabhattaraka.¹ Pulakesin I might have conquered him somewhere and appropriated his title.

Among the terms of land tenure we come across *pannasa* in connection with gift lands. There are two more peculiar terms *maruñchha* and *marumanna*.⁵ The actual meaning of these terms is not known. The terms occur in the copper plate grants of the early Chalukyas found in the Kurnool and Bellary districts. The context makes us understand that the king had the privilege of setting apart some quantity of grain in every village for the exclusive purpose of offering it to the poor in charity. One type of poor people live by gathering the leftover grains in the harvested fields and the threshing floors. The other type of the poor live on begging. For such poor people the king used to offer some grain as charity. *Arthaśāstra* also prescribes such kind of charity out of the harvested heaps of grain.⁶ This practice of allotting some grain or land for charity purpose seems to have continued in the later Chalukya period also. An inscription at Sindigeri, in Bellary taluk records the allotment of 12 *mattars* of land for charity purpose in the town by a feudatory chief named Manibeta Maharaja of the Vaidumba family, during the reign of Somesvara I.⁷ Such charity is noticed under the name *yāchana* in the Manda copper plate charter of the Eastern Chalukya king Rajaraja in the 11th century A.D.⁸

Justice and punishments are other important items of administration. In the early Pallava charters we notice in the imprecatory part that the guilty persons who dishonour the royal order would be liable for corporal punishment (*sa pāpaś-śārīram daṇḍam arhati*).⁹ The practice of inflicting corporal punishment to the guilty is noticed in the records of the Rashtrakuta period.¹⁰ Cutting of the nose for adultery, cutting of the hands for theft, beating lashes and the like are such punishments. An officer designated as *taratla-kālu* i.e., who executes the awarded punishment by lashing (*taratu* – whip) occurs in the records of the Renati Cholas.¹¹ This bears testimony to the practice of corporal punishment which was in vogue in the region at least till the end of the Rashtrakuta period.

Another practice which was in vogue in this region is the *kīlgunta*, that is, when a king or dignitary dies on the battlefield or under some unexpected circumstances, he is buried along with a living follower. The Vaidumba king Ganda Trinetra's generals named Ereyamma and Singadhara *Senāpatī* were buried at Vandadi, Cuddapah district, in such manner.¹² Such records are noticed in the Kannada speaking area also.

Another important factor which contributed for the cultural integrity of Andhra and Karnataka is the common usage of the Saka era and the Chandramana or Lunar system of reckoning.

In Tamilnadu in the south and Orissa in the north it is the Sauramana where reckoning of months is according to the *Rāsis*, Mesha, Vrishabha etc. The lunar reckoning of the Andhra-Karnatakas made them united in all religious festivals and other rituals.

Trade was another factor which contributed considerably for the cultural integration of the two regions Andhra and Karnataka. The merchant guilds like the *Ayyāvalis* and *ubhaya-nānādeśis* were constituted by members belonging to all parts in both Karnataka and Andhra. By way of moving from one corner to another in caravan, these traders carried with them not only the articles of merchandise but also the customs of one region to another. The languages particularly find the most suitable vehicle in the merchants who out of their own need have necessarily to learn all dialects of their trade regions. This aspect of cultural movement is more conspicuous with regard to Karnataka and Andhra than any other states of the Deccan because of their lengthy interstate boundary, which extended from Bidar in the north and Madanapalli in the south, say nearly 1500 kms. The uninterrupted political unity that prevailed for more than sixteen hundred years, with a little gap of one and a half century during the Kakatiya and the Hoysala periods, also helped them much in fixing prices and tolls. An inscription at Tripurantakam dated Saka 1214 interestingly begins with the lengthy Kannāda eulogy of the Ayyāvali-500 and then gives a long list of its members who belong to different regions and castes, most of them hailing from the market towns situated in the region of border districts.¹³

Religion:

Religion is perhaps the most important factor which contributed for the unity of Indian people in general. In the present context Jainism and Saivism, dominated the scene of religious beliefs and left everlasting effects on the culture of the region.

Jainism: The origin of Jainism in the region is datable to the beginning of the Christian era. P.B. Desai¹⁴ basing on the Bastihalli inscription and *Śrutāvatāra* says that Padma, later Koṇḍakundācharya hailed from Konakondla, near Guntakal in the 1st century A.D. His teacher Maghanandi was the founder of the Nandigachha or gaṇa and Padma who belonged to that group was called Padma Nandi and later Koṇḍa Kundācharya, because of the place where he resided. He wrote many great canonical works like *Samayasāra*, *Panchāstikaya* and *Pravachanasāra* etc. His followers claim Kondakundanvaya, Sarasvati-Gaccha or Balatkara-Gachha. Every line of the Jaina teachers in the region belong to his lineage. It is not an exaggeration that atleast one-third of the villages in Kurnool and Bellary districts furnish with some or other vestige of the Jaina religion.

Saivism: Either to compete with the growing influence of Buddhism centred at Amaravati and Nagarjunakonda in the east or to some of the unknown reason, an inaccessible spot on the

Nallamalai hills called Srisaila or Sripurvata, situated about 100 kms. to the west of Nagarjunakonda became a sacred place for the followers of Saivism. We notice its mention in the records at least from the 5th century A.D.¹⁵ Its prominence as a Saiva centre is well attested by several epigraphic as well as literary sources. It was the seat of great *āchāryas* of the different sects of Saivism, who could command great influence among the masses of the region both in Karnataka and Andhra. From the Amudalapadu plates of Vikramaditya I¹⁶ of c. 660 A.D. the king is known to have received Śaiva dīksha from Sudarsanacharya to whom the village Iparunkal was granted as *guru dakshina*. The village was distributed among twenty-seven Saiva brahmanas. This is considered to be one of the early settlements of the Saivas in the region. The early Siva temple complex at Alampur, Mahanandi and other places in the same region is also datable from the 7th century. It is also believed that the presiding *āchāryas* of these temples in those days belonged to the Kalamukha school. The border districts of Andhra-Karnataka became a stronghold of the Kalamukha Saivism with its nucleus at Sripurvata. A record at Srisaila,¹⁷ gives a list of about 70 villages granted to the god Mallikarjuna, situated in Andhra and Karnata including Dwarasamudra region. All these villages are stated to have been granted to the god by the rulers of those regions on several occasions. The endowments were kept under the trusteeship of the *āchāryas* of the various *mathas* situated there. Till the end of the 13th century the temple endowments and the rituals in the temple were being managed by the Pasupata and Aradhya priests.

In the beginning of the 14th century A.D. during the reign of Kakati Prataparudra, a great change took place in the temple administration of Srisaila. For some unknown reason, the erstwhile trustees of the numerous endowments suddenly changed their religious affiliations to the Asankhyata Mahamaheswaras, likely the priests of the new order of Saivism. This was done with the royal order of Prataparudra. The background seems that Palakuriki Somanatha, perhaps with his ulterior motive to bring together the three sects of Saivas, namely the old Pasupatas, the Aradhyas and the Virasaivas under one banner influenced the king and got all the endowments transferred to the new order of Saivism. Interestingly similar inscriptions of the same period are noticeable at Umamaheswaram and Tripurantakam, the northern and eastern gateways of Srisailam.¹⁸ Most important part of this changeover is that all the previous documents, either lithic or copper plates were totally destroyed and thus this record of changeover datable to A.D. 1309 became the earliest inscription at the place. This is the story how the new order of Saivas, likely the Virasaivas captured the Saiva centre Srisaila and its gateways. Even now the priests of the temple are both the Lingayats and the Aradhyas, perhaps the arrangement made by Palakuriki Somanatha, who pioneered the task of unification between the two prominent sects of Saivism of his period. It is a known thing that his two great works *Paṇḍitārādhyā charitra* and *Basavapurāṇam* are directed to the same end. As a result of his attempt there evolved in western Andhra a kind of new Saivism, a combination of Aradhya and Virasaiva system. In this change the Pasupatas, it seems lost royal patronage and left the place. Bhikshāvṛitti Maṭha of the Virasaivas came into prominence. A mandapa named Virasiromandapa was built before the main shrine by the Reddy king Anavema for the use of the Virasaivas. Even today the place is visited by the Saivas of the Karnataka region in large numbers. Their main matha is named Surya Siddhanta Matha situated in the temple compound.

Literature:

In the literary aspect the mutual relation between the Kannada and Telugu is more conspicuous than any other aspect. The same script and the same number of letters in both the languages prove that the two languages adopted the same phonetic sounds and the same methodology in borrowing words from Sanskrit and Prakrit. A glance at the lexicon of Kannada or Telugu reveals that about 50% of the indigenous words are same in both the languages.

Coming to the literature aspect the Kurkyala inscription of Jinavallabha throws some more light in this regard. Just few months back I had the occasion to go through the introductory verses of a Telugu metrical work called *Kavijanāśraya*. A long standing controversy prevails among scholars about the authorship of that work. A majority of the manuscripts contains in the introduction and the colophons that the work was written by certain Malliya Rechana who bore the title '*Kavijanāśraya*' and who was a Jain Śrāvaka. In one out of the thirteen manuscripts the introduction contains some seven additional verses, which purport to state that Vemulavada Bhimakavi, a Saiva poet wrote the work under the name of Malliya Rechana. Thus arose the controversy whether the real author was Rechana or Bhimakavi. The date of the former is not at all known, whereas that of the latter is supposed to be the latter half of the 12th century. Interestingly, a verse in the original introduction states that Rechana sought the assistance of certain Vāchakābharāṇa in writing this metrical work. Quite to our surprise we know from the Kurkyala inscription that Jinavallabha, the younger brother of Pampa, possessed the title *Vāchakābharāṇa*, which means an ornament among the Jain preachers. He is also praised in it to be an expert in explaining the rules of prosody, as noticed in the following verse:¹⁹

*"Chadura maymeya satkavitvada sanda Pampana tammano-
rvvade pogalṭeya bājisaḥ barcyal kavivada tatvado-
lpudindu nērvade peḷalurvi gapūrvva māgire ballona
ppudari norvane vagvadhūvara vallabham Jinavallabham".*

The Kurkyala inscription, by virtue of its information regarding the great Kannada poet Pampa, drew the attention of several scholars who confined their research to that celebrated poet and nobody so far pointed out the greatness of his brother Jinavallabha. He was praised in another context to have been an expert in singing songs, composing literary poems of high standard, preaching the tenets of Jina and so on. It is evident from the description that Jinavallabha like his brother Pampa was also a great scholar, preacher and a poet of high order which made him entitled for the unique titles of *Vāchakābharāṇa* and *Vāgvadhūvaravallabha*. But unfortunately none of his literary achievements has come down to our time. It is again interesting that this Kurkyala epigraph of about 945 A.D. is the earliest record where we notice three verses in Kanda metre in Telugu language. From the above observations we can say with a degree of certainty that Vāchakābharāṇa who helped Malliya Rechana in writing the Telugu metrical work *Kavijanāśraya* was no other than Jinavallabha, the brother of Pampa. This leads us to the conclusion that the earliest Telugu Lakshana grantha *Kavijanāśraya* was written by the Jaina poet Malliya Rechana in the middle of the 10th century A.D. at Vemulavada with the help of Jinavallabha. No other centre where Jain scholars and poets flourished in Andhra desa is known

to history. Vemulavada, on the other hand as we know well, was the capital of Arikesarin II, and his successors under whose patronage flourished there great poets like Pampa, his brother Jinavallabha, Somadeva and his disciples. It is an admitted fact that literary compositions in Kannada language were older than those in Telugu. That the Kannada poets lent their helping hand to the early Telugu writers is also not an unknown thing. Nannaya Bhatta took the help of Narayana Bhatta in writing the Andhra Mahabharata. This indicates that the early Kannada poets paved the way how to borrow words from Sanskrit and Prakrit languages with terminal changes and how to modify the indigenous words to fit in the metrical lines. The same principles, the early Telugu poets adopted in their compositions. Even Srinatha, the great Telugu poet of the 14th century states in unmistakable terms that the language of his composition was Karṇāṭa bhāṣha,²⁰ although he did not compose even a single verse in Kannada. Thus it is amply clear that Karṇāṭa means in that context the way in which the words from Sanskrit, Prakrit and indigenous vocabulary were modified to fit in the metres of both *deśī* and *mārga*. That method was common for both Kannada and Telugu writers and such modified Telugu Srinatha calls Karṇāṭa, because the method of modification was just similar to that in Kannada adopted in the Karṇāṭa region. Same is the case with the term Karṇāṭa music. The Vaggeyakaras of both the regions adopted the same method of modifying the language by borrowing the words profusely from Sanskrit to fit in the musical tones. The methodology originated in Karnataka and hence the names Karṇāṭa kavita and Karṇāṭa sangeeta.

In the later period we have a number of works pertaining to Saiva literature in particular translated from Telugu to Kannada and vice versa. Thus we find a close relationship between Kannada and Telugu languages. All these points reveal that basically Andhra-Karnatakas originally formed a single group of people. For a long period the whole interstate border region was called Karṇāṭa.

NOTES AND REFERENCES

1. *EL*, XIV, p. 143 ff.
2. *Ibid*, p. 5 ff. Text line 27.
3. *SII*, IX-1, No. 50.
4. *EA*, II, p. 7 ff.
5. *JBBRAS*, XVI, pp. 242-44. Togarchedu plates of Vinayaditya.
6. *Arthasastra*, II-28, 41. *Rāśīmūlān uñchha vṛittayah*.
7. *SII*, IX-1, No. 131.
8. Dr. N.V.R., *Pallavulu and Chalukyulu* (Telugu), p. 434.
9. Cf. *EL*, VI, p. 86 ff and *Ibid*, XV, p. 25 ff.
10. *SII*, IX-1, No. 77; *Inscriptions of Andhra Pradesh: Warangal Dist.*, Koravi Epigraph.
11. *Inscription of Andhra Pradesh: Cuddapah Dist.* I, No. 30.

12. *Ibid*, Nos. 63 and 64
13. *SH.*, X, No. 473
14. Desai P.B., *Jainism in South India*, p. 156.
15. The Vishukundi kings were praised to be the devotees of the feet of the god of Sriparvata. A reference to Sriparvata as the abode of the god Mallikarjuna is made in *Vasavadatta* of Subandhu '*Sri parvata iva sannihita Mallikārjunah*'.
16. *EL* XXXII, p. 175 ff.
17. *SH.*, X, No. 504.
18. *Ibid*, No. 502; *Corpus of Telangana Inscriptions*, III, No. 38, p. 80.
19. *Inscriptions of Andhra Pradesh, Karimnagar Dist.*, No. 5.
20. Bhīmēśvara Purāṇam, I. "*Prouḍhi Parikimpa Sanskruta Bhāsha yaṇḍru, Paluku nudikāramuna nadhrabhāsha yaṇḍru, Evvarēmanna naṇḍru gākemi korata Nā kavitvambu nijamu karṇāṭa bhāsha*".

41. A STUDY OF THE ANCIENT LINKS BETWEEN THE INDIAN AND THE AMERINDIAN CULTURES

B. Chakravarti

Many American scholars and anthropologists, believe that all the ancestors of aboriginal Americans developed their cultures without any influence from the old world i.e., Asia or Europe.

In India also, we have been more pre-occupied with the study of the race movements, wars and migrations across our mountain passes in the north-west and later across our north-east border, but we paid less attention to our trades adventures and cultural exchanges from our extensive coast lines across the seas with Indonesia and Pacific islands and the Latin American and Meso American countries named as Bhadravarsa, Siddhapura and Pataladesa in our ancient astronomical text books and inscriptions. Due to British influence, we studied more about the Atlantic countries and less about these Pacific countries. But our contact with the Pacific countries is evident from even some flora and fauna.

Flora:

In Peru, cocoaleaf is chewed with lime by Andean people the same way as betel-nuts are chewed by the Indian people.

Again cotton, that has been found in early agricultural (pre-ceramic) horizons of coastal Peru is of the 26 chromosome *Gossypium barbadense* variety, which has been accepted by the botanists as the hybrid between Indian cultivated cotton and the American wild cotton.

Fauna:

We have corresponding similarity in the animals of both the hemisphere. For instance, Llama a domestic cameloid animal of the size of goat but with taller neck used to be sacrificed to their deities especially to *Pacha Mama* (Earth mother Prithvi Mata) by the Andean people. This is done in remote villages even now. We come across this animal in the Indus Valley seals also. Llama being a native of Andean hills its appearance on the Indus Valley seals lends evidence to contact and connection between the Peruvian and Indus Civilisation.

Inscriptions:

This hypothesis is further strengthened by the discovery of scripts akin to the Indus Valley scripts in the Easter Islands in Polynesia. Several inscriptions and the ancient architecture of Indonesia and Indochina also point to the gateways of such contacts through the Pacific.

In Kamboja desa in Indochina, we come across Sanskrit inscriptions in Anustubh verse which informs us that Chitrasena who took the name Mahendravarman, at his coronation set up a Siva temple on a mountain there.

Again Pallava Mahendravarman introduced in South India the art of excavating beautiful shrines out of solid and hard granite rocks and embellishing them with paintings, as a result of which he was renowned as Chitrakarappuli (tiger among the artists).

Some scholars think that this Pallava Mahendravarman's influence extended upto Kamboja (Indochina). For instance, K.A. Nilakanta Sastri writes in his South Indian influences in the Far East:¹ "Considering the very close resemblance in the lettering of the inscriptions of these two Mahendra Varmans, one is tempted to ask whether this is not more than a mere coincidence separated by several hundred miles by land and sea, the records of these two rulers are evidence of exactly the same type of culture, same in almost every detail that can be thought of."

Moreover, the inscriptions of Pallava Mahendravarman at Tiruchirapalli and Kanchipuram have in addition to Sanskrit, Tamil and Telugu epithets, some epithets like *mlayu*, *vlasu*, *katumktayu*, *katuntarambu* which might have come from other languages across the seas. Could these be from the Pacific countries like Polynesia or Latin America?

The Quechua language of Peru, on the other hand, seems to have a Sanskrit and Tamil base as will be evident from the study of even a dozen of Quechua words given by J. Alden Mason.²

	Quechua	Phoneticized	Sanskrit/Tamil	Meaning
1.	Viracocha	Wiraquocha	Vira (Sans) + Cocha (Quechua) = (God of the sea)	Hero from the Sea or God from the Sea Earth Mother
2.	Pachamama	Pachamama	(Pachai) (T) = Green + (Amman) (T) = Mother = Goddess of the greenfield	
3.	Mamacocha	Mamaqocha	Amma (T) Cocha (Q)	Mother Goddess Sea
4.	Puric	Pureq	Purusa (Sans)	Able, Adult man
5.	Pucara	Pukara	Prakara (Sans)	Fortress
6.	Pampa	Pampa	Pampa (Sans)	Valley for grassy plain
7.	Mamacuna	Mamakuna	Amma (T) Mother - Mama Kanya (Sans) Kuna (Quechua)	Mother Superior
8.	Iluayara	Wayara	Waiyuru (T) = Stomach	Fertility Festival
9.	Iluaca	Wak'a	Vak (Sans) all pervading Goddess of speech (Nada Brahman)	Sacred Place, archaeological site
10.	Apachita	Apachita	Apachita (Sans) uncooked untasted	Sacred offering
11.	Acallacuna	Akallakuna	Aklla Ekala (Sans) = one Kuna (Q) - Kanya (Sans)	Chosen Women

12. Coricancha Quori-Kancha Qurai (T) = house Kancha - House of Gold
Kanchanam (Sans)

Religion and Iconography:

Viracocha was the god of the ancient Andean people to whom several hymns in Quechua (the Inca language) are dedicated. We have also kings named Vira-cocha (Virakorcha) in India, for instance, the Velurpalaiyam copper plates of Pallava king Nandi Varman III of the 9th century A.D. Verse 6 records that Virakorcha, son of Cutu Pallava obtained the insignia of royalty alongwith the hand of a Naga princess (*Phanindra Sutayā Sahi agrahit rāja cinhnam akhilam*). This Virakorcha could have been a devotee of Lord Viracocha, who might have been worshipped by the early Pallavas in India. The eighth Inca king also bore the name Viracocha.

The Pallava iconography and architecture also resemble the ancient American architecture and iconography on many points. This may be either due to Pallavas having connection with the Pataladesa and also or due to influence of the Nagas (renowned to be of Pataladesa) with whom matrimonial alliance was concluded by them. A stone record from Bhairanmath in Bhagalkot taluk of Bijapur district belonging to the time of Taila II of the Western Chalukyas of Kalyana while recording the eulogy of Pulikala, a Sinda chief, describes the prince as born in the race of Nagas, who had Nagadhvaja or hooded serpent banner, the Vyaghra Lanchhana or tiger crest and hereditary title of *Bhogavatipura Paramesvara*. It also mentions the voyage of the Naga king from Pataladesa to India.

The archaeological evidence of contact and exchange between the two hemispheres is further strengthened when we find a goddess of dark colour protruding her tongue and having human heads as her necklace resembling goddess Kalika of India on the Nazca pottery (c. 400 A.D.) and a similar goddess with an image like Siva with a begging bowl lying at her feet on the Moche Valley pottery (c. 200 A.D.) of Peru.

In the Mayan iconography also we have her counterpart in Coatlicue where the head of the goddess is formed by two serpents, perhaps this was an older and formative stage of Kalika iconography. The Chak images of the Mayan temples, however, resemble the Ganesa image of India more closely. Since Mexico did not have any elephant, the elephant headed god Chak must have been conceived under the influence of people who had been familiar with elephants. Moreover, at Coatzumalhuapa in Guatemala, we come across the image of the young god Chak looking up at an older god with matted hair and a snake round his neck resembling Siva. Sometimes even Swastika is associated with Chak in Mexico as it is associated with Ganesa in India. These icons go to prove a link between the Mayan civilization and the Indian civilization.

Art and Architecture:

The Mahabharata describes how the Mayan architects built the Pandava palace at Indraprastha to settle an earlier debt. It appears from such legends that in ancient times the Mayans and Indians were visiting each other carrying out trade and exchange of science and technology and adopting each others customs, cults and culture

Two Sanskrit texts on architecture (*Vastuvidya*) have been found in the coastal area of India which are ascribed to an Asura named Maya - these are named as *Mayamatam* and *Mayasāstram* (Mayan science and technology). The temple architecture and especially cresteria and the *gopuram* of the Mayan temples resemble those of India because these followed norms, and the techniques expounded in the *Mayamatam* and the *Mayasāstram*.

Astronomy:

The *Sūrya Siddhānta*, a school of astronomy, which was also said to have been propounded by an Asura named Maya towards the end of the golden era (Satya Yuga) is even now taught in India. Since it has been mentioned by Varāhamihira, in his *Pañcha Siddhāntika*, it must have flourished before 505 A.D.

That the ancient Indian astronomers knew that the earth was round and that America was on the other side of the globe is amply evident from the *Sūrya Siddhānta*. Bhāskarācārya also (12th century A.D.) mentions in his *Siddhānta Śiromaṇi* (Golādhyāya) that when the sun rises at Srilanka, the time at Yamakotipura (Jakarta), to the east of Lanka, will be midday and at Siddhapura, which lies further ahead, it will be (twilight) and if we go further ahead we shall reach Romakadesa, where it will be midnight.

From such identification of places round the globe and direction of movement towards the east, it appears that Indian sailors used to sail in the western direction and come in contact with Indonesia, Polynesia and then with America and vice versa:

The Mayans who live now in the eastern part of Mexico on the Caribbean sea also have a tradition of having come from the coast of the Pacific. America being on the other side of the globe, the Indians view it as a country lying below and hence referred to it as *Pātālādēśa* (the country below). The *Purāṇas* like the *Vishnupuranam*, the *Agnipuranam* and the *Padmapuranam* unanimously hold that the Patala country had seven kingdoms at certain period, when perhaps our contact was more intimate and frequent in ancient times - (1) Atala, (2) Vitala, (3) Sutala, (4) Talātala, (5) Mahātala, (6) Rasātala and (7) Pātāla. Subsequent political or geographical changes have not been recorded by the Puranas.

Religious Symbols, Icons and Rituals:

The Indians and Amerindians both have Swastika symbol and the circumambulation ritual.

They participated in many other rituals together in the same way, for instance, in the self injury and blood sacrifice during the sun dance which is called *Caadak festival* in India and *Voladores De Papantala* in Mexico and *Sun Dance* (or *Wiwangag Wachipi*) by the Sioux Indians of Dakota (USA). Offering of oblation to fire is common to the religions of both the Amerindians and the Indians.

Lord Siva seems to have been worshipped by the Mayans in the Phallic form. Stone lingas are even now found enshrined in many Mayans sites like Uxmal, Kaba etc. Siva in anthropomorphic form is also found in Mexico, for instance, we have a sitting figure of Siva with

rich matted hair (*Jāta Maṇḍita*) at the top of the Tikkal (Trikal?) temple. The dancing figures of Siva are also found for instance, at Kampache pertaining to 5th or 6th century A.D. which may compare with the Nataraja Siva of India. The Mayan symbolic hand positions or *Mudrās*, as found in the Dresden Codex etc., resemble with the Indian symbolic hand positions or *Mudrās*. In the Mayan codices we often come across a *Kāṭakamukha Mudrā* which signifies holding of a lotus or lily or a *Vyākhyāna Mudrā* indicating instruction, similar to other *mudras* of Mexican icons suggesting their sharing of a common dance tradition with India.

Mexico also have images which strongly resemble Vishnu, for instance, the deity in snake cradle at La Venta, Tabasco (6th century A.D.) resemble the Vishnu image of Aihole (Karnataka) in Ananta-Sayya position which also pertain to the same period of 6th-7th century A.D. which seems to point to a common religion in India and ancient Mexico. In many Mayan sites like Uxmal, Chichen-Itza we come across temples of the Dwarf. Is he the same as the Dwarf incarnation of Vishnu, who is associated with the exile of Daitya king Bali to Pataladesa.

Social Customs:

The ancient Mexican game *Patolli*, is similar in its details to the games of *Pachisi* played in India. The fourfold social strata and the use of parasole as a sign of rank were also a common phenomena to both the continents.

On consideration of such similarities in architecture, iconography in complex religious symbols, secular games, social institutions and practices, we may reasonably conclude that there were contacts and cultural exchanges from time to time between the two continents in ancient times at least from the time of Indus civilization to the classical times.

Values and Philosophy:

The values and philosophy of the Amerindian people resemble those of the Indian people in almost every respect: they place the spiritual above the physical, the eternal above the temporal and believed in the transmigration of souls and in the Age cycles (Yugas) and the Deluges (Pralayas). The Indian Upanisadic vision-quest and world-view have also become one with the Maya and the Quechua and Sioux Indian vision-quests and view of life which hold that everything is divine.

Waka or *Wakan* or *Brahman* is in everything, we are spirits and surrounded by a world of spirits. The purpose of life is enlightenment.

REFERENCES

1. Nilakanta Sastri K.A., *South Indian Influences in the Far East*, p. 27.
2. Mason J. Alden, *The Ancient Civilization of Peru*.

